

Part 1.
ABOUT GIRLS by WALTER KINGSLEY

Dramatic

20c - JULY 3, '20

Mirror

THE SCREEN AND STAGE WEEKLY



BILLIE BURKE

Paramount Star
Whose Latest Picture Is
Called "Away Goes Prudence"

A New Serial by Bryant Washburn

YRABLI 012804
VTIS 2428AN
ON

The

MIRROR

Announces

THAT THE



**Sound
Periodical**

STUDIO & DIRECTORS NUMBER

Will Be Out July 17th

— Containing —

“My Opinion On Censorship”—By Prominent Directors

•
An Inside Story of the Past Year in the Studios

•
A Gallery of Famous Directors and Their Stars

•
How the Big Pictures of the Past Year Were Made

•
and •

A Host of Other Special Features

Black and white forms
close July 12th

Color forms close
July 8th



Be a kid again!

Fill your pockets with doughnuts—whistle for your dog—and beat it over the back-yard fence with Edgar.

Don't miss Booth Tarkington's new Motion Picture series.

WERE you ever twelve years old? Did you ever hate your brother, de-spize your father and wish your teacher would be scalped by Indians?

The funniest,loneliest little boy in the world is the twelve year Edgar. Loved by everyone but understood by no one. Alone with his dog he faces an unfriendly world.

Edgar didn't really mean to be bad, but of course he'd get in wrong when Freddie was teacher's pet. And Alice the golden haired who made his heart go pit-a-pat only stuck out her tongue—

Booth Tarkington knows the American boy as no author who has ever lived.

And Goldwyn has made this picture just as Booth Tarkington planned it. No printed story could make boyhood so real. Only on the screen can you read a boy's soul. His fantastic notions—his dreams—his ambitions are right before your eyes—

Go and take the whole family. Let the youngsters see you can laugh as hard as they! Don't miss a single one of Goldwyn's new Booth Tarkington "Edgar" pictures.

GOLDWYN MOTION PICTURES



CONSTANCE BINNEY

One of the most delightful ingenues on the stage came into her own last year when "30 East" was presented on Broadway with Constance Binney in the leading role. Previously she had been known chiefly as a very dainty dancer. Her

charming personality is revealed to even better advantage perhaps on the screen than on the stage as her two photoplay productions for Realart will testify. Her first was "Erstwhile Susan" and her more recent one is entitled "The Stolen Kiss."

Broadway Buzz

FROM LOUIS R. REID

GEORGE JEAN NATHAN, in a recent issue of the *Smart Set*, said that Grace George among the women and Otis Skinner among the men were the best pickers of bad plays. Whereupon Miss George, according to *Drama*, read "Heliogabalus," which M. Nathan wrote in company with H. L. Mencken, and telegraphed M. Nathan that "if Mr. Skinner had not already acquired the rights to the play she would like them."

The First Hundred Years

as Broadway loves to say, are always the lardest. For example there is "Cherokee Bill" of Grand Junction, Colo., who has just celebrated his 123rd birthday and who the Times reports—"is getting feeble."

Lambs Club Actors Want

an opportunity to review the new play by Alan Dale, which is to be presented next season. Mr. Dale, who as the *Sun* points out, is one of the characters in the "Follies," had a play produced some time ago by Mr. Morosco, but it was better liked by the actors than by the critics. The name of the piece was "The Madonna of the Future," which obviously led the reviewers to remark that Dale's Madonna did not have a future but only a past.

Watching the Census Report

is rapidly becoming the chief indoor sport among theatrical managers. It may mean a spirited competition on the part of the producers to acquire

Detroit now fourth city

Cleveland's jump



reality in such cities as Detroit and Cleveland both of which have passed Boston. Whereas Detroit and Cleveland have but two legitimate playhouses, Boston has nearly a dozen. Westward the course of Shubert takes its way.

Count that week lost that Variety does not use the word "against" in its main headline on the first page.

Royalty Played Deuce with Parke

William T. Tilden of Philadelphia defeated J. C. Parke, the British tennis star the other day at Wimbledon, England, before an audience which consisted of King George, Princess Mary, the Duke of York, Princess Victoria, Prince Henry and the Honorable Captain James Stuart, equerry to the King.

The perversity of editors has again been demonstrated. A publicity man was married the other day and sought to avoid any newspaper mention of the fact. He won huge notices. Had he labored to get publicity not a paper probably would have carried a line.

To be dry or wet is the question now That worries the men in Frisco— And the manner of pleasing both of the sides Without the chance of a risk-O.

John W. Davis' campaign symbol should be the shrinking violet. His sponsors at believe modesty should be the keynote of propaganda. A sample of their "literature" is as follows: "John W. Davis is not like Washington, Jefferson, Jackson, Lincoln, Roosevelt, Wilson or Bryan. He is simply John W. Davis himself."



A Beauty Expert

is rapidly becoming Walter Kingsley's chief plea for fame. As leading adviser to Prof. Ziegfeld he has made an exhaustive study of the subject of beauty, and *THE MIRROR* in another part of this issue takes pleasure in presenting Dr. Kingsley's views. After reading the article I asked the authority to be a little more specific regarding any subjects of surpassing beauty he had in mind. I suggested that Broadway is palpitating for more intimate details. Whereupon Kingsley marshalled his most devoted adjectives and marched into literary formation.

"There's a Girl

in the "Follies," sings Kingsley, "a brunette bud of sixteen, who promises to be a 'mortal Venus, heart-blood of beauty, love's invisible soul'—to repeat Shakespeare's passionate praise of Argive Helen. Already the savants in the front row pick her first for identification in the delirious swirl of the dances and pronounce her a peerless child. Nature's first sketch of her is delicious, but when the days and nights of her richening 'teens have ripened her into the full intention of the design she will be a masterpiece. There is another 'Follies' girl, newly arrived at her eighteenth year, who is 'lithe, moon-blond and wonderful.' She dominates the recollection.

Of the Golden Girls

—Kingsley has now reached for his guitar—"among whom she wears the authentic seal of beauty in face and figure and allure. Leonardo would have painted her and like Simonetta

her 'flowery loveliness, delicate and palpitating as a silver reed,' would have awed Sandro Botticelli. She has distinction, too, a blessed possession always, and her brunette sister shares it with her, I therefore salute dark Kathryn Ardelle and fair Grace Hall, as exemplars of beauty in the new generation. The morning sun of life is shining upon them and they are young and splendid."

Nineteen days more of suspense. Senator Harding will be officially notified of his nomination on July 22.

It's the Three of Us

says Julia Sanderson as if to prove that there is really an eternal triangle so far as her stage career is concerned. Brian and Cawthorn are operating singly, but Miss Sanderson is flanked as of yore by stars. This time it is Huntley and Hitchcock.

He Always Worked Fast

Tod Sloan, the jockey, met, wooed and won a bride in ten days. But then Sloan always believed in speed.

The Cheyenne Past

A girl rode a pinto pony into the lobby of the McAlpin Hotel the other day to advertise a round-up to be held in Cheyenne. Isn't it the prevailing impression in New York that everyone in Cheyenne owns an automobile; that pinto ponies and picturesque garb belong only to the movies and the



yesterdays of the West? But the enterprise did attract attention just as a girl representing New York, riding in an open barouche and dressed like a "Florodora" sextette girl of 1900 would attract attention in Cheyenne.

Election Is Drawing Near

The Department of Justice is making—it is strange to say—a bid for popularity. Assistant Attorney General Figg has declined to indicate to the garment retailers what he considered a proper length for skirts. His only comment on the subject of styles should "at least come below the waist."

Drama in City Hall

"You're a valet," said LaGuardia. "You're a wop," said Kerrigan.

Cartoonists are praying for Palmer and Cox so that they can draw Brownies.

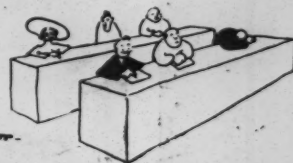
The "Paris Strangle"

resulted in a man's death the other day in Newark. New idea for Willard Mack and George Broadhurst. A good handkerchief choking might prove a refreshing change in our murder melodramas.

News item. "Paderewski Parts From Piano and Polish Politics." Sounds as if he'd had a circus press agent with him.

Another Week of Frenzy

is passing. Tons and tons of words have poured over the wires from San Francisco where the Democrats made their quadrennial production of pride, patriotism and planks, and the correspondents repeated practically



the same generalizations that they wrote at Chicago, merely changing names and substituting Democrat for Republican. And now the big show is to begin and Broadway takes a back seat until November 3.

It Has Been Said

that Charles F. Murphy always replies "I have nothing to say" to interviewers. But a reporter for the *Sun* made him talk the other day. The interview reads like a novel.

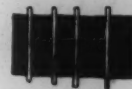
"What do you think of San Francisco Bay, Mr. Murphy?"

Mr. Murphy looked out over the waters swept by the sun sinking through the Golden Gate at the green bastion of Tamalpais guarding the Marin county shore, at the justly celebrated skyline of the city and the gulls screaming after the boat. He then turned to the interviewer, and while men and women nudged nearer to hear what the great man had to say he found voice of opinion that must be historic.

"It's a big bay," he said.

Theatrical bill posters have from time immemorial been

facing the playhouse. Now they face the workhouse. At least Magistrate McAdoo has warned them that he will send them there if they persist in posting bills on private property without the owner's consent.



Musicians want \$50 a week, miners want \$6 a day and the Chicago traction magnates strike a note of originality by asking for an increase in carfares from 5 cents to 6½ cents.



JEWEL CARMEN

The beautiful young star who is soon to return to the screen in "Out of the Darkness," a Roland West production which the Iroquois Film Company will present



About Beauties

By Walter J. Kingsley

MANY are called and few chosen in the beauty contests on Broadway. When a chorus is being picked there are hundreds of applicants and the Standard Oil Company has a representative on hand to collect the numerous "oil cans." There are few beautiful girls available for the theatre and there are fewer expert judges of feminine good looks. The average manager falls for mere youth and health in his chorus line-up and has no eye for the fine points that a Ziegfeld insists upon. Then again there are directors

Who Want Only Dancers

in their productions and this fact automatically eliminates many pretty candidates, for beauty, as a rule, is not gifted vocally or pedally. Comeliness is a sufficient gift in itself and if millionaires will pay a fortune for a work of art why is not a living masterpiece of girlhood an asset simply as a showpiece?

I remember that I was once challenged to select the prettiest girl in a bunch of ten chorus debutantes in a dark room. I had seen none of the girls before, but I asked them to sing and I led the worst singer into the light and behold she was the belle of the lot.

A truly beautiful girl

Should Be Beautiful

under any and all conditions. Clothes should not make her for the diamond owes little to its setting and the pearl needs none. She should be lovely in a frock by Paul Poiret, even more charming in the simplicity of the scantiest costume; fascinating back of the footlights and adorable when she walks up to your table for a closeup on the roofs. The real thing has no off days—she is always enchanting.

Beauty should have satiny skin of the finest texture, color that comes and goes, teeth like rice grains, bright, expressive eyes, long lashes, small ears, abundant silken hair, a slim, rounded, firm figure, free graceful carriage, small ankles and feet, poise, and the slight suggestions of immaturity, for the full blown woman has her own special charm not so precious to the connoisseur. The hips should be just enough narrower than the shoulders to permit the modiste to drape gowns without a bulging silhouette. All this must carry the evidence of exquisite grooming and perfect health. Like a thoroughbred horse the beauty

Must Be Looked After

in meticulous detail to secure the fullest bloom. I do not care for the milkmaid type of exuberant good looks. There is always some defect that gives the ensemble away. Give me the exotic, orchidaceous girl, of the conservatory type; the one who spends hours over her toilet and considers no trouble too great to present herself as a miracle of dainty preparedness.

New York girls are growing prettier year by year; they grow up under conditions that are steadily improving; the dentist, the doctor, the athletic instructor, the hairdresser and all the other experts who minister to the body are abroad in the land

and very busy, too. Yet of the many girls who reach eighteen with Rolls-Royce bodies, far too many set about industriously preparing themselves for the scrap-heap at an early age. Liquor, late hours, too much dancing in bad air, irregular meal times, lack of outdoor exercise, and more than anything else, failure to develop the mind, combine to make peaches into

Passe "Old Hags"

in their early twenties. The passé young women of New York are its greatest tragedy; they are everywhere, giving each other luncheon parties, begging men to take them out dancing, seeking madly the entertainment that is given them reluctantly, for the wise males who go about Broadway select their women companions from the ranks of youth.

their company wisely and well, for there are many Prince Charmings in the offing and the lovely ones of the earth will surely have their reward if they can endure the restraints of simple common sense.

Beautiful girls

Come to New York

from every state and every land. Many come out of ambition and many more because they have blown a tire in their home towns and crave the city where a joyous slip now and then is not held against them. They all seek freedom here and they find it to the point of saturation. They go about doing as they please because among millions of folk there is "low visibility" and they are more or less unobserved, but to what sorry uses so many put their lives. New York has

honeymoons. However we began by talking about beautiful women simply as beautiful women and I could name a number of them now in Broadway theatres who feature for feature and charm for charm can compete with the storied loveliness of history.

There is a tonic quality about beauty in the theatre that keeps the men who specialize in its appreciation forever young.

Florenz Ziegfeld, Jr., and C. B. Dillingham who rejoice far more over a scintillating, provocative, aphrodisiac beauty than over a new prima donna or comedian, are still juveniles in their joy of life, the gusto with which they produce their great girl shows, the anxiety they feel that one should purloin from the other a priceless gem from their jewelled choruses. They are beauty enthusiasts extraordinary and their belief in beauty has been rewarded by continuous prosperity and a happiness in living that the mightiest men may well envy.

I find that away back in 1655, T. Hayman, the first of that name in show business, wrote:

"Her beauty might outface the jealous hours,
Turn shame to love and pain to a tender sleep,
And the strong nerve of hate to sloth and tears;
Make spring rebellious in the sides of frost,
Thrust out lank winter with hot August growths,
Compel sweet blood into the husks of death,
And from strange beasts enforce harsh courtesy."

He who associates with and has the friendship of the great beauties of the stage dines at the

Golden Tables of the Gods

To see an exquisite, slender, swaying form, glistening carnation and silver, and over all, the maddening glow of red-gold hair, the tenderness of youth, and the gracious curves—surely earth holds no other satisfaction so divine.

Mankind never tires of feminine beauty. Other fads and crazes come and go but the worship of men and women at the shrine of wondrous womanhood grows more devout and the altar is heaped day by day with richer offerings. Beauty is woman's supreme gift—it is sufficient in itself—it is genius of the body. I do not wonder at the popularity of shows wherein loveliness is pageanted and decorated and exalted. The golden girl is

Paramount in the Theater

I consider one other man an incomparable judge of beauty—he has psychological as well as physiological standards for his principle girls. He studies their aura, their radio emanations, their influence upon audiences. I have studied his methods at close range and I find him a clairvoyant seeker after the World's Desire—the absolutely perfect beauty. I mean to help him find her, but when we do so she will perhaps "look down from her serene Olympian height with divine indifferent disdain."



Walter J. Kingsley, expert of epidermis, connoisseur of curves, whose judgment about beauty is respected in Broadway, Butte, and Turkestan

The overweight, double chin, unintelligent women who have softened their cells with gin and rye, who have let their minds emaciate until two ideas would be an illegal assemblage, get an order of air or pay "hoofers" to be their escorts. Male age can have its pick of lovely feminine youth in New York.

Curiously enough no one wonders at the juxtaposition of sinister old men and blossomy girls in the metropolitan places of public pleasure. It is a wonderful city for youth. For the handsome lass its possibilities are amazing beyond words. A beautiful girl has every day the chance to be taken up on the high places of Manhattan and shown all the principalities and powers of prosperity. Therefore it behooves our girls to be beautiful and to be discreet and to choose

everything for the beautiful woman—education, entertainment, appreciation, opportunity, wholesome excitements, the love of masterful men. Woman rules and yet she descends from her throne and soils her regal robes in the cabarets, apartment "souse parties," and road houses, and sells her glorious future for a flat, a car, a diamond bracelet, and the insincere affection of an anti-social lover. New York has the most splendid young girls and the most

Heedless, Ignorant Mothers

in the world. These flower-like youngsters are allowed the fullest freedom to go about and meet the most dangerous men in the city—men who are magical with women and have their way with them and pass on merrily making life a series of



D. W. GRIFFITH

The eminent motion picture producer who will shortly begin his annual New York season at the 44th St. theater with his film version of "Way Down East"

DRAMATIC MIRROR

THE NEW PLAYS ON BROADWAY

"CINDERELLA ON BROADWAY" New Summer Extravaganza is Offered at the Winter Garden

Extravaganza in Two Acts and Twenty-Two Scenes. Dialogue and Lyrics by Harold Atteridge; music by Bert Grand and Al Goodman. Scenery by Watson Barrett. Costumes by the Mode Costume Company. Produced by the Shuberts, at the Winter Garden, June 24.

With a veritable army of entertainers and a succession of lavish scenes the new Winter Garden revue got under way last week. There was considerable taste exercised in the Shubert carpentry shop which provided the extravaganza, and the same disregard for expense was shown in the elaborateness of the scenes.

The Winter Garden seems to be making a conquest of the nursery book in the main ideas which it presents. Cinderella now takes up a journey which lands her not only on Broadway but at the top of the world, in "Watteau Land" and various other resorts of a librettist's fancy.

There was a host of dancers that included the supple *Jessica Brown*. (What poise she possesses!), the *Glorias*, fast and eccentric; *Maryon Vadie*, a dainty picture as she interpreted Mendelssohn's *Spring Song* and *Kubeloff*, who was expert in a Hungarian Gypsy dance. And the ensemble? Dancing as tirelessly as ever in a variety of steps.

The principals entered and extricated from a series of fantastic situations. *Al Brendel* was hilariously funny as a Swedish bridegroom with a propensity for losing his clothes. *Flo Burt* sang with gusto and grace. *Eileen Van Biene* contributed charm and daintiness in the prima donna role, while *John T. Murray* was an unusual villain. *Stewart Baird* uttered the tenor notes in the character of Prince Charming. *Walter Brower's* engaging personality came in for good measure in a monologue. *Al Shayne*

Lavish Extravaganza at the Winter Garden — Celtic Players in One Act Irish Dramas—"The Cave Girl" Is Pre- sented In Washington

burlesqued grand opera amusingly, and such vaudeville features as the *Mijares* and the ape impersonator *Tarsan* pleased.

A striking setting was achieved at the end of the first act which represented Cinderella's ball with a great silken slipper utilized as a staircase down which paraded the solid phalanxes of Winter Gardeners.

LOUIS R. REID.

CELTIC PLAYERS

Present Interesting Bill of Irish Dramas at the Bram- hall Playhouse

It is an interesting contribution which the Celtic Players are making to the artistic record of the season. With the example of the Abbey Theater in Dublin before them they have set about to establish and foster an Irish national playhouse in New York. And for their opening bill they selected three dramas—"The Troth," by Rutherford Mayne; "Kathleen in Houlihan," by William Butler Yeats, and "The Rising of the Moon," by Lady Gregory, all of which rank high in Irish literature.

The best work of this newest of cooperative companies last Monday night was done in "Kathleen in Houlihan." This little drama, closely related to the spiritual awakening of Ireland, was played with a proper appreciation of its dramatic and poetic qualities. *Paul Hayes*, *Eileen Curran*, *Henry O'Neill* and *Angela McCahill* all caught the significance of the play in the principal roles, and suggested vividly to the audience the pathetic meaning of the struggle for

Irish freedom. *Mr. Hayes* portrayed graphically and with fine reserve the youthful bridegroom who responded to the call of the Poor Old Woman, the Spirit of Ireland. *Miss McCahill* in the latter part was effectively sympathetic. *Miss Curran* made a good study of Bridget while *Mr. O'Neill* was capital as her husband. *Mina Flynn* was a pretty bride.

"The Troth" is a gripping play of revenge in which two harassed farmers pledge each other to kill their tyrannical landlord with the understanding that whoever is caught for the murder is to have his wife provided for by the other. Acted on a dim stage and with a due regard for atmosphere it made a thrilling appeal. *Miss Curran* gave a finely shaded performance of the murderer's wife while *Messrs. Hayes* and *O'Neill* were ruggedly realistic as the conspiring farmers.

The players caught the whimsical note of "The Rising of the Moon" and as a result gave it a remarkably effective interpretation. *Lady Gregory's* play is not Irish propaganda but it is usually performed as such. In acting it with the right comic spirit they made it stand forth in its true values. *Mr. Hayes'* beautiful voice was given a fine opportunity as the imaginative vagabond while *Mr. O'Neill* was a forceful constable.

The plays were preceded by *James Stephens'* "Green Branches," spoken as a prologue. The company includes, in addition to the above-named, *Alan McAteer*, *Clement O'Laughlin* and *Ralph Cullinan*. The plays were staged by *Whitford Kane*.

LOUIS R. REID.

"THE CAVE GIRL"

Comstock and Gest Present New Comedy in Washing- ton with Capable Cast

For its first performance on any stage, F. Ray Comstock and Morris Gest presented last week at the Belasco Theater, Washington, a new three-act comedy, "The Cave Girl" by George Middleton and Guy Bolton.

The locale of the play is the woods of northern Maine, the action transpiring in a hunting lodge in an isolated camp—two days journey by foot from the nearest village. The story deals with a fascinating and primitive type of girl, Margot Santerre, who, since her father's death, has been under the care of Professor Sperry, a highly respected old gentleman of the Chair of Natural Science in an eastern college, who has advanced the theory that nature is a generous provider and that no man need suffer hardship if thrown on his own resources in the woods.

To test out these theories the professor goes into the woods accompanied by Margot. Margot, in contriving to keep the old man supplied with foods, is thrown in contact with a Wall Street magnate and some friends, who also have sought the quiet isolation of the woods.

Later, misfortune overtakes the entire party as the result of a strange love story, which unexpectedly develops. Margot prevents them from starving and dying of exposure, incidentally restoring the professor's shattered faith in himself and his theories.

The interpreting company is a most capable one, including such favorably known players as *Grace Valentine*, *Robert McWade*, *Leslie Palmer*, *Saxon Kling*, *Arthur Barry*, *Franklyn Hanna*, *Louis Spaulding*, *Brandon Peters*, *Madeline Marshall* and *Eleanor Gordon*.

WARDE.

BROADWAY TIME TABLE—Week of July 5th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Irene Bordoni, Dick Bernard	Vastly amusing revue	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Celtic Players	Whitford Kane, Eileen Curran	Reviewed in this issue	June 28	Bramhall	Lex. Ave. & 27th St.	Eve. 8.30
Cinderella on Broadway	George Price, Eileen Van Biene	Reviewed in this issue	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T.Th. & S. 2.15
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	Superb clowning	Apr. 5	Selwyn	West 42nd St.	Eve. 8.30 Mat. W. & S. 2.20
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	Pretentious revival	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	"Forget-Me-Not" revived	May 10	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	William Collier	A horsey farce	Mar. 1	Cohan	Bway & 42nd	Eve. 8.20 Mat. W. & S. 2.20
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Irish Players	Repertory company	Show playlet and others	June 21	39th St.	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Booth	West 47th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	Sept. 12	Shubert	West 44th	Eve. 8.45 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Seeing Things	Frank McIntyre, John Westley	Farce of spiritism	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Helen MacKellar	Melodrama of the woods	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Charles King, Miss Juliet, Bert Fitzgibbon	Songs, dances, imitations, "nut" comedy		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Nora Bayes	New songs, character and comic		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Reoney & Bent, Moss & Frye, Eddie Borden	Revue, negro comedy, "nut" comedy		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

The Best of Luck	All-star cast	Duany Lane melodrama	Capitol	Bway & 59th	1 P. M. to 11 P. M.
Humoresque	Vera Gordon, Alma Rubens	Drama of Jewish Life	Criterion	Bway & 44th	1 P. M. to 11 P. M.
Away Goes Providence	Billie Burke	Domestic comedy	Rivoli	Bway & 49th	1 P. M. to 11 P. M.
The Ladder of Lies	Ethel Clayton	Society drama	Rialto	Bway & 42nd	1 P. M. to 11 P. M.
Yes or No	Norma Talmadge	Drama of contrasts	Strand	Bway & 47th	1 P. M. to 11 P. M.



GEORGE SNYDER AND JANE MAY

Who are entertaining vaudeville partons on the Orpheum Circuit with a lively act in which Remick's "Venetian Moon" is featured with great success

AT THE BIG VAUDEVILLE HOUSES

Palace.



Three
Londons
J. Rosamond
Johnson

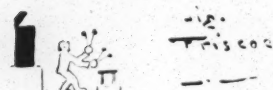


Orth & Cody, Moran
& Wiser take a
walk in a hat
shop.

The
Wilson
Girls



Henry
Santrey



Miss
Billie
Shaw

By Edmondell.

Nora Bayes at Palace—Dancing Features Bills at Colonial and Alhambra—Harry Fox Headlines at New Brighton

NORA BAYES AT THE PALACE Packed House Despite Sultry Weather

The management of the Palace Theater hung a shingle outside announcing that *Nora Bayes* would be on the program, and forthwith sold out all the seats and a goodly portion of the standing room.

Three Londons opened the bill with an aerial routine somewhat different from the general run of dumb acts. *J. Rosamond Johnson*, with his five colored confederates, makes a very real hit in the early second spot. Among his numbers; and which he composed himself, are *A Banjo Fantasy*, *Little Jungle Flower* and *The Spirit of the Banjo*.

Frank Orth and *Ann Cody* presented their little two act, "Let's Take A Walk" to excellent applause. Then came *Moran and Wiser* in "The Hat Shop," and they introduced a real novelty when the former team of *Orth and Cody* joined them in juggling innumerable Indian clubs, adroitly and comically. At the conclusion of the act, the four joined in an impromptu band, and finished the laughing hit of the program.

Mae and Rose Wilton have made many friends for themselves, and are making many more with their present appearance. Their routine is much the same as when they last appeared at the Palace, but it is one of those cute acts that never grow tiresome. As singers of "Blues" harmony, they have few rivals and no superiors.

Henry Santrey and his syncopated society band, held over from the previous week, repeat their peculiar entertainment. He was in splendid voice Monday afternoon, and with the aid of the antics of his platoon of players scored a distinct triumph.

Nora Bayes sang. What more can be said? Almost everyone has heard her, and to a man, they have been enraptured, and are perfectly willing to undergo similar treatment again. *J. Dudley Atkinson* played her accompaniments, and little *Florence Parham*, a dusky little belle, in a replica of *Miss Bayes'* dress, flits around as her "shadow." *Miss Bayes* could have remained singing all night to that audience, had she so chosen.

Signor Friscoe, with an Edison phonograph behind him, played a xylophone in masterly fashion. The phonograph played a record that *Signor Friscoe* had made, and it could not be told from his playing directly upon the instrument.

Billie Shaw closed the show with a graceful dance fantasy of her own conception. *Miss Shaw* showed herself to be extremely capable, for she not only dances throughout the act divinely, but she also wrote the lyrics and music, and called in *William Scabury* to properly stage the production.

RANDALL.

BIG DANCING BILL AT THE COLONIAL Emma Haig, Chic Sale and Corinne Tilton Appear

There is a big dancing bill at the Colonial this week.

First honors in the dancing go to *Emma Haig* and the youthful *Richard W. Keene* for their graceful interpretation of *A Young Man's Fancy* from "What's In a Name." *Mildred Brown* accompanied, and sang *I'll Be With You in Apple-Blossom Time*. The dance with various hats was cleverly executed.

The *Sterlings* opened with dance steps on roller-skates. *Lew and Paul Murdock*, a good-looking pair of nimble dancers, billed themselves as "Bootleggers with a song and dance highball." They would do well in musical comedy.

Lydell and Macey, in their familiar character studies of two old war veterans, were well received. They introduced an old clog dance. *Fred Fenton* and *Sammy Fields*, in black-face, contributed more dancing and some humor. *Emma Haig* followed.

Billy Glason, after intermission, kept up a rapid fire monologue with occasional songs, including *Why Do They Always Say No*, *When They Mean Yes*, *What's the Use of Kicking?* *Let's Go Round With a Smile*, and *Way Up to Mars*. His *Matrimonial Handicap* recitation was well done. And *Glason* danced, too.

Corinne Tilton, the "chatterbox doll," in "This and That," a chameleon revue, is a newcomer with an abundance of talent, personality, and a willingness to please. Her revue is excellent. *Benny and Western*, with a bunch of girls, open the revue. Their dance of the four winds is effectively costumed. An elaborate Egyptian dance closed the revue.

Chic Sale started a hysterical riot. His screamingly funny *Rural Sunday School Benefit* kept the house in an uproar, and is easily the funniest character sketch in vaudeville.

The *Tuscano Brothers* closed the bill with hurling Roman Axes which appeared to be dangerously sharp.

CONN.

DANCES FEATURE ALHAMBRA BILL Frances Pritchard and Clark and Bergman Headline

The dance in all its happy variety—jazz, eccentric and classic passed in tuneless review before the ever appreciative "Alhambra-ites" Monday night.

After the *Wilson Aubrey Trio* had opened the bill with the kind of good old fashioned acrobatic stunts that are always new and a decidedly new form of laugh-provoking wrestling, and *Sheldon and Dailey* had served a few good songs and several passe innuendos, it was "On with the dance."

Dainty *Frances Pritchard* in the "Dance Duel," a miniature revue with a pretty motif of rivalry, was

warmly applauded each time she came from the wings. *Miss Pritchard* is assisted by *Edward Tierney* and *James Donnelly*, dancers of extraordinary skill, who apparently get a lot of fun out of pleasing the audience. Their travesty on *Ruth St. Denis'* Egyptian dance was both masterful and ludicrous.

Gladys Clark and *Henry Bergman* are evidently favorites at the big Uptown House, judging from the welcome accorded them. They, too, had a dance surprise in store for the audience—the lovely *Crisp Sisters*, who tripped their way straightway into the audience's favor.

Charles King got a ringing ovation when he appeared that was only exceeded by the applause that followed the finale of his brilliant presentation of "Love Letters," an elaborate and tuneful conglomeration of song, melody and pretty femininity. *Pauline Chambers* and *Adrienne Dore* play important parts in the success of Mr. King's highly entertaining revue.

That inimitable "Billiken," *Joe Cook*, gave a "One Man Vaudeville Show," from overture to finale, which was followed by innumerable curtain calls. *Mr. Cook's* assistant is to be complimented on his unique and wholly funny facial makeup.

Frances Kennedy, "The Merriest of Monologue Artists," threw her audience into one long fit of laughter and inveigled the menfolk into whistling while she danced.

Handers and Milliss were billed as "England's Eccentric Dancing Pianists," but they were minus the piano. However, what they failed to show in pianistic prowess was overshadowed by a new style of comedy dancing, to the accompaniment of sleight of hand hat juggling.

Arco Brothers closed the happily varied program with the usual acrobatic feats, but they received an unusual amount of applause for their efforts.

ELITA.

LENGTHY BILL AT NEW BRIGHTON Harry Fox Headlines Good Program at Beach

The *Briants*, tumblers, were well liked and did some very clever tricks. *Eddie Buzzell* and *Peggy Parker*, put over a very clever little act—a message of good cheer, as it is programmed—and it surely delighted the audience.

Lillian Price and *Bud Bernie*, gave a repertoire of vocal selections. *Miss Price* is *Georgie's* sister. *Bud Bernie* was at the piano.

Olsen and Johnson gave an assortment of violin and piano playing songs, comedy and burlesque. Their acting went over very well.

Harry Fox, assisted by *Beatrice Zurtis* and the *Five Fascinating Belles*, headed the bill for the week. The *Ford Sisters*, with their own orchestra, presented a very good dancing act entitled "The Frolics of 1920." The orchestra is under the direction of *Art L. Beiner*.

George Bobbe and *Eddie Nelson* were seen in a comedy act entitled "His Girl."

Rekoma, Rodello and *Rothman*, and *Topics* of the day completed this week's program.

WALKER.

ALL STAR BILL AT RIVERSIDE

William Seabury and Francis Renault Score

Two handsome sisters of the El Rey family open the show on roller skates this week at the Riverside.

Greenlee and Drayton, two colored boys in immaculate evening togs, carry on delightfully. Theirs is soft shoe dancing, always in unison, and pleasing to behold.

Charles and Henry Rigoletto alternating with the Swanson Sisters in their appearances, win a lot of sound applause for a little of everything, magic, juggling, yodeling, posing, tumbling, singing, dancing, and finally as an Italian street band.

Harry and Emma Sharrock, with an act that like the circus, has to be seen at least annually, and, like the circus, is always highly entertaining, were next on the program. The action is on a circus lot behind the grand stand, and the entertainment is "Mind reading," so rapidly and skillfully done that it is one of the best acts of this nature on the stage today.

William Seabury presents "Fringes" before intermission. Buddy Cooper ably holds down the piano during the act, and a sextette of pretty girls dance around Seabury, himself a master of the solo dance.

Vinie Daly, formerly of Hammerstein's Opera Company, and a member of the famous Daly family, appears in a gorgeous frock to sing, with Rubin Bloom at the piano. She also wins plaudits for her dancing.

Allen Bronson, assisted by Nan Singleton as the school-marm, appears in a little school room skit entitled "Late Again." The applause at the finish of her act Monday evening was rather slight, but her characterization of the little girl troubled with fits was perfect.

Francis Renault closes the show in "A Fantastic Revue," and clearly showed by his masterly work as a female impersonator that he could easily headline almost any bill. His voice is a rich soprano, his figure is commanding and his gowns are superb.

RANDALL.

ORPHEUM PROGRAM

Allen Rogers, Harry Delf and Many Others Appear

Pisano, an Italian sharpshooter, assisted by a young lady, opened. Harry Delf, who played in musical comedies has returned to the two-day performances and has some very good numbers.

Allan Rogers, the American tenor, certainly was well liked. He knows how to put over the concert numbers. James P. Conlin and Myrtle Glass, gave a fine act, written by Harry Breen. The songs used in this little act were written by Mr. Conlin.

Dorothy Richmond, assisted by J. Morrill Morrison and company, presented a sketch entitled "A Friend in Need."

The Lee Kids (Jane and Katherine) played a return engagement. Noble Sissle and Eubie Blake entertained with piano and songs.

The La Mont Trio, known as the "Lively Steppers of 1920," gave a neat dancing bill. Ed Ford completed this week's bill.

WALKER.

Riverside.

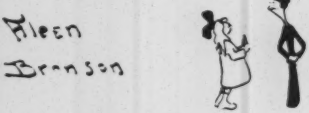
El
Rey
Girls



Greenlee & Drayton.

The
Rigoletto
BoysHarry and
Emma
SharrockWm
Seabury and Co.

Vinie Daly

Allen
BronsonFrancis
Renault

By Ed Randall.

FILM STARS SEEN AT THE ROYAL

Virginia Pearson and Sheldon Lewis Headline Program

Virginia Pearson and Sheldon Lewis, popular motion picture stars, are the headliners at the Royal this week. The engagement marks the Bronx vaudeville debut of the players. Some time has elapsed since either has appeared on the speaking stage and then they were seen only in the legitimate. Assisted by Frederick Clayton and Philip Wood, Miss Pearson and Mr. Lewis presented a one-act comedy drama, entitled "Jealousy" which offered them good opportunities for the portrayal of familiar domestic roles.

Dolly Kay's, billed as "Syncopation's Clever Exponent," was well liked in a variety of jazz numbers. "The Miracle," a modern Svengali "master mind of mystery," assisted by his Trilby, was an intriguing offering. It proved a novel diversion in programs which have emphasized song and dance the last few weeks. Charles Bensee and Florence Baird in "Songiflage" put over some pleasing specialties. Duffy and Caldwell scored in their comedy act.

The Brower Trio offered an effective study in syncopation. Emile and John Nothane executed some artistic feats of daring. Nate Leipzig, international card expert, interested the audience. Cummins and White were seen in an acrobatic novelty.

KELLEY.

BUSHWICK PROGRAM

Rooney and Bent Are Big Feature of Bill

Rooney and Bent and company headlined, and their's was practically the only act on the whole bill. Homar Romaine opened with some aerial eccentricities.

Emma Stephens sang *Your Eyes Have Told Me So*, and gave some impressions from a few musical comedies. Tracey and McBride sang and danced a bit.

Kramer and Boyle also did a little dancing, and some singing. Claire Vincent and company in a comedy entitled "No Trespassing" was good, and the story seemed to grip.

Nelson and Cronin were the nearest approach to a good act outside of the headline. They sang the *Argentines, Portugese and Greeks*, a little ditty which took well, and *So Long Oo Long* also went well.

Rooney and Bent followed with their "Rings of Smoke" with the same characters as when last seen, and their name on the board was the cause of a tremendous outbreak of applause. Then each and every one as they appeared received their individual share. The Jazz Band played *Dardanella, Venitian Moon*, and they all sang *Mystery*, three good songs which went over well. The whole act is set very prettily, and they have a fine looking company of girls who can dance well. Rooney sang and danced to the tune of *Rosey O'Grady* and as usual was encored so much he had to assure the audience that there was more coming later.

Davis and Pelle closed the show with some equilibristic stunts, and in the midst of which Pat Rooney came out and caused a riot of fun.

HUSTED.

DRAMATIC MIRROR

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Why Do They Always Say No When They Mean Yes?	Billy Glason
So Long Oo Long	Nelson and Cronin
Venetian Moon	Rooney and Bent
Little Jungle Flower	J. Rosamond Johnson

PALACE—CHICAGO

Fred Dooley, Toto and Marx Brothers Please

A mighty warm afternoon reduced one's enthusiasm for the Palace Monday afternoon. Fred Dooley, who gives us intimate and funny dialogue while doing stunts with the lasso, Toto, the famous clown, and the four Marx Brothers, were of chief interest on this bill.

The closing act, Ed Janis' Revue, is deserving of better place. He does some clever eccentric dancing and has with him three maidens who also dance, Carmen Rooker and the Southern Sisters. Irving Buckley assists at the piano.

Opening is Will Ferry, contortionist. Then Frank Browne, a jazzy xylophonist, and third the Marmain Sisters who do some character dancing, and David Schooler, who can really play the piano. Fourth is Charles Howard, who does the role of intoxication with more originality than most assisted by Donald Roberts and Victoria Gale who dance.

SCOVILLE.

STATE-LAKE—

CHICAGO

James H. Cullen and Song Shoppe Score

Willa and Harold Brown made rag pictures of General Pershing and Roosevelt and then reproduced a few notable paintings in the same manner. Lowry and Prince danced and sang.

McCarthy and Fays mixed dancing of today with a little of the kind they think will be used five hundred years from now. Oh, that I could be alive then. James H. Cullen sang his songs in his good old way and made the rest of the bill look bad, with the exception of Ye Song Shoppe, where the melodies of yesterday played an important part, combatting those of today.

Basil Lynn and Howard, the bally Englishman and tough Yank, drew a number of laughs. Geo and May LaFevre closed the bill with their familiar dancing act, which is an honest-to-goodness dancing act. BONIEL.

Ernest Evans' New Act

Ernest Evans opened in Chicago with an entirely new act, written and staged by himself. The unusual offering is a decided novelty and will prove a revelation in the two-a-day. Mr. Evans is assisted by five girls and two men. In the company is Dorothy G. Naddinger, Madame Young's premiere dancer. The costumes for the offering were designed and made by Lester. The act is breaking in around Chicago and will reach the Palace, New York, some time in August, playing all the Keith theaters around New York, and opening on the Orpheum Circuit in December. This is the biggest and best act of its kind that Mr. Evans has ever done.

In the Song Shops

BY MARK VANCE

Art Hickman and Mechanicals—A Fight Ended Well—Sam Fox Forging to the Front—Sophie Tucker in Atlantic City



IRVING BERLIN

One of the most successful of popular song writers who is to sail for London on July 8. Mr. Berlin has been writing songs for about fifteen years, his first great hit being "Alexander's Ragtime Band." He is responsible for several numbers in the current "Follies" and his prohibition song, "C-U-B-A" is still one of the season's most substantial hits.

ONE might as well ask what the wild waves are saying as to ask what the Art Hickman Orchestra plays. This band of musicians from the Pacific Coast plays everything and in its present performances in New York doesn't mind playing any old thing that is the least popular. Waltzes, foxtrots, one-steps etcetera, are reeled off by this popular crowd which seizes a new selection the minute it comes hot off the reel. Incidentally Hickman has made some records for the Columbia, with a recent record (A-2917) having *Along the Way to Damascus* on one side and *Rose of Mandalay* (foxtrot) on the other.

While on the subject of "Mechanicals" one must give Frank Crumit credit for the many songs he "makes" for the Columbia and three of his latest have had remarkable sales, namely *What A Day That'll Be* (2915) and *Oh By Jingo* and *So Long oo Long*, both on Record No. 2935.

During the recent music men's convention in New York, the Broadway publishers threw open their plants to the visitors, who took pleasure in looking at some of the mysteries of the inner sanctums.

All of the songs written individually and collectively by the popular colony of songwriters appearing in the vaudeville novelty, "A Trip to Hitland," are to be marketed via the newly established Rossiter offices in New York.

Best Selling Sheet Music

BALLADS—Venetian Moon, Remick; The Girl I Lost, Arcadia.
FOX TROTS—C-U-B-A, Berlin; Swanee, Chappell-Harms.
WALTZES—Naughty Waltz, Forster; Miami Shore, Chappell-Harms.

Harold Chamberlain, the actor songwriter, has cancelled the act he

was to do with Joe Qualters for the present, but will enter vaudeville next season instead, doing a double with another prominent songwriter. Mr. Chamberlain has completed two new numbers, *Dinah*, *Mammy Mine From Carolina* and *Dream of Spain* ballad fox trots. Mr. Chamberlain until recently was engaged in musical comedy and is the youngest songwriter on Broadway, and it was while engaged in a Broadway show that he first received an inspiration to write songs which he says came to him like a bolt out of a clear sky. Mr. Chamberlain is destined to be one of the country's most popular songwriters.

As an illustration of the value of

Best Selling Dance Records

AEOLIAN—Fox Trot, Sudan (14062), Yerkes Orchestra; reverse, Just Like a Ray of Sunshine, Yerkes Orchestra.
COLUMBIA—Fox Trot, Rainbow of My Dreams (A2841), Hickman's Orchestra; reverse, One Step, Burmese Belles, Hickman's Orchestra.
EDISON—Fox Trot, Just Like the Rose (50643), All Star Trio; reverse, Waltz, Sweet and Low, Tuxedo Orchestra.
EMERSON—Fox Trot, Bartender Reel (10190), Kimmel; reverse, Runner Medley, Kimmel.
VICTOR—One Step, Rose of Washington Square (18659), All Star Trio; reverse, You Ain't Heard Nothing Yet, All Star Trio.

the song "Up In Mary's Attic," in connection with the picture of that name, which Fine Arts Pictures has just produced, Ethel Broaker, who wrote the music, went to Cleveland during the recent convention to sing and put over the song in the various cabarets and theaters in Cleveland. The song was quickly taken up by every audience that heard it. The melody is catchy and not easily forgotten. One particular feature of the song, which is making it a hit, is the fact that it is as catchy and popular a waltz as it is a one-step.

Now that the "Scandals of 1920" has settled down for a long run, members of the company are looking around for side lines to

Occupy Their Spare Time

Al Fox of Rockwell and Fox is first to announce that he has gone into the music publishing business with an office in the Gaiety Theater Building. The actor has not only launched on a music publishing career, but he is also combining lyric-writing, composing and the management of his own selling agency. His first effort is a ballad called *My Mother's Lullaby*, the music of which is based on Mr. Fox's original *Purple Poppy Waltz*, respectfully dedicated last year when Fox was in vaudeville to *Valeska*

Suratt. In the new version, however, Miss Suratt's name no longer adorns the cover.

A real, honest-to-goodness fight

That Was All Planned

but was not only averted but resulted in good friends being brought together started "A Trip To Hitland" and resulted in the formation of the Associated Music Writers of America. Messrs. Frisch, Grossman and Brown had written a number entitled *Rain Or Shine*. They heard that Nat Vincent had written a song, *You and I*, which was a dead ringer for the other number. So the trio decided that the best way out was to call upon Vincent and thrash him within an inch of his songwriting life. With blood in their eyes and power in their fists they saw Nat. Well, they not only found out that the songs were as dissimilar as day and night, but decided that both songs were entitled to due consideration from the public. The meeting occurred in a restaurant in West 45th Street and the men interested repaired to a piano room in a nearby music house to compare the songs. That started the "Trip to Hitland" act.

President Tenney, of the Riviera Music Company, spent the Memorial Day vacation at the Speedway races in Indianapolis with Robert Long and Norman Lott, both of the Riviera organization. While visiting Indianapolis, dealers were called upon and unexpected sales on *Desertland*, Riviera's big fox trot success, were made.

Two companies will bring out the Riviera's oriental fox trot, *Desertland*, with their July releases. They

Best Selling Music Rolls

AEOLIAN—Song, Swanee (3707), Chappell-Harms; Dance, Left All Alone Again Blues (3845), Chappell-Harms.
Q-R-S—Song, Everybody's Buddy (1110), Stark and Cowan; Dance, Cuddle Up (1116), Harry Von Tilzer.
REPUBLIC—Song, Barefoot Trail (42418), Boosey; Dance, Manyana (43518), Mills.

are Artempo and Rose Valley. This makes eight firms that are reproducing *Desertland*.

The Sam Fox Publishing Company

Forges to the Front

in the matter of international recognition through an article that appeared recently concerning the Sam Fox hit *Me-ow*. The statement speaks for itself: "The Prince of Wales has sent a request to Mr. de Courville for the music and lyrics of the song called *Me-ow* which is sung by Miss Anita Elson in the 'Whirligig' at the Palace Theater, which the Prince of Wales saw recently. He is desirous

of taking them with him on the *Renown*. The *Renown* is taking the Prince of Wales to Australia. *Me-ow* has been making a hit in England. It will now get a royal introduction to the Antipodes." On the strength of that another carload of the songs will shortly be shipped across the Atlantic.

Sammy Smith, the hustling and enterprising professional manager for the Jos. W. Stern offices, whose prowess as a baseball player is well known in New York and Brooklyn, and who is also a twirler of note, has won several games for the N. V. A. nine of late through his remarkable pitching and batting. Sammy is also there forty ways when it comes to batting out the song hits for the Stern Company.

Best Selling Song Records

AEOLIAN—Out of a Clear Sky (2405), Kouns Sisters; reverse, Pretty Little Cinderella, Kouns Sisters.
COLUMBIA—Wonderful Kid from Madrid (2898), Jolson; reverse, C-U-B-A, Kaufman.
EDISON—By the Babbling Brook (80503), Fagan and James; reverse, Memories of You in Dear Hawaii, Lyric Male Quartette.
EMERSON—Melodious Jazz (10181), Nelson; reverse, You Said It, Nelson.
VICTOR—Sahara Rose (18670), Roberts; reverse, Oh, How I Laugh When I Think How I Cried About You, Roberts.

Leon Domque, the pianist with the Sybil Vane act in vaudeville, is now a married man and he and his estimable bride have gone honeymooning out of town.

Walter Milius, well known in the theatrical world and the music publishing circles, is now connected with the Knickerbocker Doll Company.

That's Why I Made You Cry is a brand new number that was written by Blanche Franklyn.

Joe Keit and Melville Morris, executives around the Jerome H. Remick offices, are now fullfledged members of the Shriners, being mighty proud of the thirty-second degree of Masonry that has been conferred upon them.

Sophie Tucker is looking the new songs over carefully. Although she knows a million or more numbers and is always learning new ones, she always keeps her eyes and ears open for a novel song that may fit her style. The story is going the rounds and Miss Tucker does not deny it that the comedienne lost money upon her garage venture on Long Island. Miss Tucker at present is at the Cafe De Paris, Board Walk and New York Avenue, Atlantic City and writes to the DRAMATIC MIRROR that she is doing fine. She is running the place there after the fashion of her room at Riesenweber's, with the Misses Lucille Craven, Louise Knight, Peggy Coudray, May Smith and Chic Barrymore as hostesses. Among her entertainers is Max Stampf. Any of the New York crowd visiting the famous seashore will be cordially welcomed by Miss Tucker at the Cafe De Paris.



CISSIE SEWALL

Billocks of blue and green Indestructible Voile ripple over an accordion-plaited skirt of the voile which in turn veils an underskirt of silver lace when Miss Sewall dances gaily across the stage in "Honey Girl." To complete this dream of a dancing frock Henri Bendel has added a corsage of silver cloth, studding it in jewels, and has girdled the waist-line in feathers

THEODORA LAROCQUE

A little frock of Moon-Glo silk which lends grace and smartness to Miss Larocque in "The Charm School" has a novel stripe effect in the skirt by the use of black streamers, which end in a loop at the bottom. A blouse of Russian design, with a decorative touch of a tassel, contribute to the charm costume

Fashions From The Footlights

BY Mlle. RIALTO

IT'S really summertime on Broadway, now that the Ziegfeld girls, and the Winter Garden beauties have arrived to keep wilting tired business men in town. And what a beautiful crop 1920 has brought forth! And what gorgeous costumes they are attired in to help enhance their loveliness! A visit to the New Amsterdam, where "The Follies" are in action, shows marvelous brocades and abbreviated frocks most in favor. With the exception of

waist and short sleeves, while the waist was plaited. Over the plaited skirt, however, an unusual note was obtained by the use of full panniers of the taffeta. Pink nosegays added a refreshing note at the left side of the waist. Another evening frock of Miss Burt's was made entirely of purple sequins, the waist being solidly designed of the shimmering trimming. The skirt, in six panels, opened petal like, revealing a fluffy under slip of orchid colored chiffon. But it was a

Lucille's Sextette Gowns

which were delicate creations in shell pink taffetas, there were very few gowns which could be used for practical purposes. Of course, if a masked dance were part of the summer program, there are many, many hints for original costumes. The Sextette gowns, worn by six beautiful maidens, were fashioned with the bouffant hip line, snug waist and touches of exquisitely blended floral bouquets which Lucille always adds to her afternoon and evening frocks.

Mary Eaton, who is a pretty little dancing star, looked very demure and dainty in

Cool Sport Suit

of white silk which attracted the fashion seeker's eye most, on a hot opening night. It was such a comfortable model, with its trim, short skirt, and belted in jacket. For trimming, the suit relied upon embroidering in a smart shade of rust, which decorated the broad rolling collar and cuffs, and also leant color to the bottom of the skirt. Just above the wide hem of the skirt, three buttons added a dashing note, on each side.

White Lace and Nile Green

fashioned along fresh and girlish lines. A full, fluffy little skirt of the shimmering silk lace, and girdle and ribbons of Nile green, with a charming little waist upon which silver sequins were embroidered in dainty design made it a very charming affair. With this frock, a hat of Nile green, made in somewhat of a broad poke model, with long streamers tied at the side and hanging down in front, added just the right touch. This outfit was from the Schneider-Anderson shops.

Up just a bit farther along the Gay White Way, the Winter Garden offers some very good suggestions in the way of pleasing summer frocks. One in particular, of

Soft Orange Satin

was a very effective bit of sport wear. It was worn by Flo Burt and suited her brunette prettiness perfectly. The skirt was side plaited and rather full, while the waist fitted snugly and had a square collar which was edged with cream lace in square design. Cuffs of this lace also decorated the short, tight sleeves. A pleasing color contrast was obtained by a narrow girdle of blue velvet ribbons, which tied about the waist, and hung down the back. In another scene a frock of light blue taffeta showed that

Panniers Remain in Vogue

in dainty afternoon dresses. This dress possessed the snugly fitting



A Trim, Small Hat of White

was worn to very good effect, and heavy white silk stockings, and smart ties, completed a fetching outfit.

Jessica Brown, who can still kick high enough to suit the foremost rows of masculine admirers, caught feminine approval as well by appearing in some very charming frocks. One, which would be admirable for the evening dance at the far away mountain or seaside retreat, was of that

Always Appealing Combination

of shell pink chiffon and turquoise blue ribbons. The blue ribbons tied in dainty fashion about the waist, and finished in the back with two lovely ostrich plumes in orchid and blue. Over a delicate and cloudy skirt of tiers of shell pink chiffon, ropes of sequins in diamond shape added a sparkling note. And then the waist, with its tiny sleeves, and dainty outline, finished a thoroughly girlish picture. Another scene brought forth

A Watteau-Like Gown

of pale pink taffeta, cream lace and blue ribbons. This, too, proved highly becoming to Miss Brown, who is a very pretty little blond, very slim, and very appealing generally. A skirt, and sleeves of cream lace, and puff panniers of the pink taffeta, and blue ribbons at the waist and a tight little bodice of pink, all helped to make the dress a very smart affair.

But these days, thoughts of dresses alone do not satisfy. For do not the pounding of the surf call from nearby beaches? And a stroll along the Avenue or Fifty-seventh Street all help to create

Interest in Bathing Togs

which just now are filling the shop

DORIS KENYON

Miss Kenyon is a refreshing picture in whatever play she appears—chiefly because of her youthful charm and her ability to dress daintily and becomingly. In "The Girl in the Limousine" she introduced several fetching frocks. Since her return from her tour she has supplied herself with an extensive summer wardrobe. One of her most effective modes is a Patrician frock of brown Indestructible Voile, with which she wears a daisy-bedecked hat of drooping design. The costume suggests comfort and coolness



ELSA CARROLL

Miss Carroll of "The Purple Mask" company displays to advantage a Beaufort country club suit of yellow. The tang of early morning, before the temperature begins to soar, is relieved by the muffer effect of the jacket. The suit is fashioned along straight, boyish lines, and a loose belt gives a dash of swagger to its appeal. A Dobbs hat of green hemp with white gros-grain ribbon crown completes the costume very stunningly

windows. One store in particular featured models which used that very dashing combination of black and white. Suits of Jersey silk, with the stripes running horizontally were particularly fetching, while others which used black taffeta, with huge white dots made positively

Dazzling Suits

suitable for the very young and very chic mermaid. With these suits hats of black rubber, trimmed with white rubber fringe and parasols of the same material were smart accessories. And then, too, there is that very fashionable cape to go with the suit. These come in all the bright shades, such as orange, flame, grass green, sapphire blue, and lemon. An outfit which included one of these capes with a black and white suit, parasol and hat could not help but attract attention at even the smartest bathing resorts.

STAGE NEWS OF THE WEEK

MUSICIANS MAY STRIKE JULY 1

Walk Out Promised Unless Demands of 50 Per Cent Increase and Six Day Week Are Met

NEW YORK will soon be without musicians for its theaters, according to present indications.

Local 310 of the Musicians' Union held a meeting at its headquarters, 211 East Eighty-fifth street, Friday afternoon, and it was decided that unless the musicians' demands of a 50 per cent increase and a six-day week were granted they would go out on strike on July 1.

A committee to present the demands was appointed at the meeting, which was presided over by Dr. Samuel Frickelstein, president of the Musicians' Union.

It was said after the meeting had broken up that considerable disturbance was caused when a letter from Joseph Weber, president of the American Federation of Musicians, was read to the members of the union. The Federation, in the letter,

it was said, warned the union that if they called a strike they would refuse to stand in back of them.

A. H. Nussbaum, chairman of the committee appointed, said later that Mr. Weber did not state in the letter that the Federation would refuse to back them up, but only asked the union to delay the strike so that the Federation would have time to look up and consider the demands.

"The person who made that statement was telling an untruth," said Mr. Nussbaum. "The American Federation of Musicians will stick by us. Of that I have no doubt."

When Mr. Nussbaum was asked to confirm a statement to the effect that one of the members of the union had charged the Federation's president with being in league with the managers, when the letter was read, the chairman stated that he had nothing to say on that point.

Pavlowa to Return

Anna Pavlowa, Russian dancer, who has been away from America for nearly four years, will return to this country in October for a limited tour of the United States and Canada, according to a cable message received yesterday by Fortune Gallo, grand opera impresario.

Pavlowa and her Ballet Russe left the United States late in 1916 for a tour of South America, after which she toured the West Indies.

Mr. Gallo is arranging to present the dancer, her Ballet Russe and orchestra in a series of new ballets and divertissements for a week in New York before taking them on tour.

To Open the Belmont

Richard G. Herndon will open the Belmont Theater with "Little Miss Charity," based on the story by Edgar S. Franklin with music by S. R. Henry and M. Savin. The premiere will be early in August, concurrent with the resumption of the tour of "The Passion Flower," which finished its season Saturday evening at Newark. Miss O'Neil will remain with this play, making a trans-continental tour.

Cast of "The Lion's Whelp"

"The Lion's Whelp," by W. H. Kirkbride, will be produced in Stamford on July 9. The cast will include Paul Gordon, Maud Milton, Clare Eames, Allen Thomas and Edwin Strawbridge.

Shakespeare Out of Doors

The Shakespeare Playhouse will give a series of outdoor performances at the Rosemary Theater on the estate of Roland E. Conklin, beginning on July 3. William Faversham will appear as Antony in the mob scene from "Julius Caesar."

Daly in Cohan Play

Arnold Daly will come back to the stage next season in a new play by George M. Cohan.

Marc Klaw in London

Word comes from London that Marc Klaw is busily engaged in acquiring plays for next season.

His first acquisition is Jerome K. Jerome's comedy, "Cook," which was recently done in London. He has also purchased the rights in a musical piece, entitled "The Little Dutch Girl," of which Emmerich Kallman has composed the music. His third purchase was the rights to a comedy entitled "Sonia," a sort of Russian "Old Heidelberg," which he may do first in London.

Dixon's New Play

"A Man of the People," by Thomas begins rehearsals this week under the stage direction of Augustin Duncan. The play, which concerns phases in the life of Lincoln, will be presented at the Princess Theater, Chicago, in July, prior to its engagement in New York.

Tyler Engages Julia Dean

Julia Dean has been engaged by George C. Tyler to play an important role, with George Arliss in Booth Tarkington's "Poldek," which is to be presented in New York early in the season.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

Nat M. Wills Engaged by Hurtig & Seamon to Be Starred in "Aunt Hannah."

Maurice Barrymore Presents a Monologue in Vaudeville for the First Time.

Edith Wynne Matthison Appears as Viola in "Twelfth Night" with Ben Greet in London.

"Very Little Faust" Is Produced in Boston with Cast Including Minnie Ashley and Kate Condon.

SCOTCH COMEDY

Morris to Produce "Don't Tell" Here in Fall

Coincident with his return from Europe William Morris announces that Mr. and Mrs. Graham Moffat and Winnifred Moffat, together with most of the original company who have been appearing in "Don't Tell," the new Scottish comedy by Graham Moffat, will arrive in this country early in August and will bring the Scotch comedy to New York early in the season.

Mr. Morris also announces he has arranged with Sir Alfred Butt for the engagement of Sir Harry Lauder in the Palace Theater, London, next February.

Tom Burke, Irish tenor, who will make his first American appearance under the direction of Mr. Morris, will arrive in New York about the middle of September and begin his tour, with his debut at the Hippodrome, Oct. 3.

Actor's Skull Insured

The Messrs Shubert have placed an insurance policy of \$100,000 on the life and skull of El Brendel, comedian, at the Winter Garden. In one scene 2,000 old shoes and slippers are let loose from the flies, crashing down on the head of the actor and burying him in the pile of shoe leather. With the exception of an old hat he has no protection for his head except the thickness of his skull.

Braham as "Mecca" Wrestler

Lionel Braham has been engaged by Morris Gest to create in America the leading role in "Mecca," the new Oscar Asche play, which will have its world premiere at the Century Theater next September.

New Play for Fiske O'Hara

Augustus Pitou will present Fiske O'Hara in an Irish melody drama, "Springtime in Mayo," by Anna Nichols Duffy. Mr. O'Hara will commence his season out of town, appearing in New York in January.

Promenade Postponed

The Century Promenade and the two shows now in preparation for the roof theater, "The Century Revue," at 9 o'clock, and "The Midnight Rounders," at 11:30, will not open until Tuesday evening, July 6.

COHAN AND

HARRIS PART

Formal Dissolution of Partnership Takes Place

The theatrical producing firm of Cohan and Harris was officially dissolved Wednesday. George M. Cohan and Sam H. Harris have actually been separating their various interests for about half a year, but the formal ending of business relationships has just occurred.

The partnership has existed for about seventeen years, and has been identified with many of the outstanding successes of the stage. Diverging business interests is said to have been the reason for the dissolution. The two producers are still on the most friendly terms.

"Pink Pajama Girl" Here

Capt. and Mrs. Alec Drummond of London, England, were at the Liberty Theater Saturday night, but the rest of the audience did not know, or care, until the "Plot Demonstrators" of "The Night Boat" finished their first number by pelting Mrs. Drummond with roses until her lap was full. Then somebody recognized her as Pauline Chase, first known as the "Pink Pajama Girl" when playing in musical comedy in this country. She and her husband, who is in the British army, and little daughter, are here for a visit with friends.

Engaged for London Review

Georgia O'Ramey, the comedienne, who has just closed a season in "Oui Madame," has been engaged by Charles B. Cochran to play in a revue in London. The title of the production is "London, Paris and New York," and it will have its premiere at the Pavilion Theater on Sept. 5.

Cast of "Honeydew"

The complete cast of "Honeydew," the new Zimbalist operetta, has been announced by Joe Weber as follows: Hal Forde, Sam Ash, Theresa Maxwell Conover, Dorothy Follis, John Parke, John Dunsmore, Queenie Smith, Marguerite & Gill, Kuy Kendall and Helen Long.

To Produce "The Lazy Lady"

Jessie Bonstelle will produce at the Majestic Theater in Buffalo the week of July 12 a comedy entitled "The Lazy Lady," by David H. Wallace, formerly with William A. Brady, now William Harris Jr.'s general manager. Miss Bonstelle will play the leading role.

Miss Rambeau Sails

Marjorie Rambeau, in company with her husband, Hugh Dillman, sailed for Europe on Saturday, June 26. Miss Rambeau will spend the summer months gathering data and local color for a historical play that she has been working on for some months past. The collaborator in the authorship is Marjorie Blaine.

New Victor Herbert Show

"The Miracle Maid," a musical comedy with score by Victor Herbert, will be presented in Chicago on July 4 by George W. Lederer.

STAGE NEWS OF THE WEEK

LONDON PLAYS COMING HERE

Brady to Produce "The Young Visitors" and Galworthy's "The Skin Game"

THE list of William A. Brady's prospective theatrical productions is headed by the new Galworthy play, "The Skin Game," and a dramatization of Daisy Ashford's story, "The Young Visitors." Both of these pieces have been presented in London, and the latter is still running there. The production of "The Young Visitors" will be made in association with Lee Shubert.

Grace George will have a new play in the Fall in "Madame et Son Danseur," to be adapted by an American playwright, which will be produced by Mr. Brady in association with Charles B. Cochran.

Alice Brady will continue both in the legitimate and on the screen, and will have a new play in "Anna Ascends," by Harry Chapman Ford. Mary Nash, now playing "The Man Who Came Back" in London, will,

when she returns, be seen in "Man and Woman," a play from the Spanish which she has already acted on the road. Carlos Bonhomme and Benjamin F. Glazer are the authors.

In association with Margaret Anglin, Mr. Brady probably will present "Old Hickory," a play having Andrew Jackson as its principal figure. There will be two new plays by Owen Davis—"Opportunity," and a piece entitled "Society."

Jules Eckert Goodman will deliver a play to Mr. Brady during September, and Lew Fields will become a Brady star in "The Dreamer," also by Mr. Goodman. "Jim Lochinvar," a comedy by Eleanor Gates, author of "The Poor Little Rich Girl," will be produced with Curtis Cooksey in the leading role, and a play by David Carb called "Immodest Violet" will be tried out of town in August.

Touring Managers Meet

At the Hotel Astor last Tuesday afternoon the Touring Managers' Association, organized three weeks ago, met to discuss several hardships on the "road," which will probably be prohibitive to touring attractions in the smaller cities.

At the present time the association has ninety members, with others joining daily. The purpose of tomorrow's gathering is to discuss several difficulties that beset the touring managers in their one-night stand adventures. They have all arisen during the last season.

One of the most serious of the matters to be considered refers to the fact that many of the managers of small town cities will not book traveling attractions because of the demands of stage crews. Another burden that will be brought before the associations is the "number of performances that constitute a week."

Times Square Theater Opening

The new Times Square Theater, in Forty-second street, will be opened early in September, when the Selwyns will produce there a play entitled "The Green Jade," with Florence Reed as its star. Broughton Tall is the author.

Other Selwyn productions for the early Fall include George V. Hobar's play, "Sonny," in which Emma Dunn will have the leading role; "Toreador," by Louise Coleman, in which Leo Carrillo will be starred and "Fickle Phyllis," a comedy, by Roi Cooper Megrue, in which Margaret Lawrence will reach stardom.

Open Air Season in July

The Community Theater of Washington Square under the direction of Frank Lea Short will begin its first "Open Air Season" in July. A plot of ground just off Washington Square has been secured, and the performance will be conducted under the management of the Washington Square Community Councils.

SMALL ABDUCTOR KNOWN, SAY POLICE \$5,000 Offered for Arrest of John Doughty, Alleged Kidnapper

That Ambrose J. Small, the Canadian theatrical magnate who disappeared from his home in Toronto several months ago and has not been heard from since, was kidnapped has been definitely established, according to information received by the local police authorities recently. Furthermore, the information, which is from the police authorities of Toronto, has it that the abductor is known.

This word was incorporated in a circular sent broadcast to the police chiefs of the country offering a reward of \$5,000 for the apprehension of John Doughty.

"Buzzin' Around" July 5

Will Morrissey's revue, "Buzzin' Around," will be produced out of New York during the week of July 5.

IS THAT SO!

Elsie Mackay, who played the governess in "Clarence" throughout the season just ended, is to have an important role in Booth Tarkington's newest play "Poldekina" when George Arliss opens in that play in the fall.

Olga Petrova returned to New York from Denver last Wednesday, after a forty weeks' tour in vaudeville.

Maxine Brown has joined the cast of "Florodora," singing the role of "Angela."

The Purcella Brothers have been placed under contract by the Shuberts for "The Midnight Lark," atop the Century. Helen Lewis is another addition to the cast.

Roland Young and Juliette Day have been engaged by Adolph Klauber for "Scrambled Wives" which is to be seen in New York early in the Fall.

Katherine Grey and Donald Gallagher have been engaged by the Shuberts for the cast of "The Scourge" by Octavius Roy Cohen.

Flora Zabelle will be in the cast of "The Rose Girl," a musical comedy by Anselm Goetzl.

Earl Higley, last season in "Listen Lester," has signed with the same company for next season. He and Mrs. Higley are having a rest at their parents' farm, Mr. and Mrs. R. L. Higley in So. Portsmouth, Ky.

Dolly Connolly will appear in "Maid to Love," the new Gleason & Block musical show.

Josie Intropodi will be the comedienne in "The Rose Girl," Dr. Anselm Goetzl's new production in the Fall.

Carlotta Monterey has been engaged for an important role in Crane Wilbur's new comedy, "The Winged God."

Harry Fisher will play the title role in "Afgar," the Moorish extravaganza which Morris Gest is bringing from London.

Michael Fokine will remain in America to stage the dances of "Mecca."

Aleta, a dancing protege of Marguerite Clark, has been engaged by Will Morrissey to flutter in his revue, "Buzzin' Around."

Harry Beresford, who closed last Saturday night in "Shavings," will be featured by Henry W. Savage in the Cape Cod comedy when it reopens at Boston in August.

Vincent Coleman, leading man in "Martinique," which was closed for the summer, is rehearsing the leading role in "Self Defense."

Jack Patton and Loretta Marks have been engaged to succeed Joseph Santley and Ivy Sawyer (Mrs. Santley) in "Bits and Pieces" when the Santleys, now appearing in the revue at the New Brighton Theater, sail for Europe July 3.

Forrest Robinson and Richard Barbee have been added to the cast that will support Arthur Byron and Martha Hedman in the De Flers and Caillavet comedy, "Transplanting Jean."

Marie Sewell is appearing as one of the "Plot Demonstrators" in "The Night Boat."



PAULINE FREDERICK

Famous stage and screen star who is now appearing in Goldwyn pictures

Rehearse French Comedy

Rehearsal of the De Flers and Caillavet comedy, "Transplanting Jean," in which Arthur Byron and Martha Hedman will be the stars, has begun, with George Gresham added to the cast.

New Thomas-Hamilton Play

A new comedy by A. E. Thomas and Clayton Hamilton is announced for early fall production by Marc Klaw, Inc. A prominent star will be featured, but there has been no announcement as to who it will be.

Rehearse "Tickle Me"

The Frank Tinney "Tickle Me" musical laugh, to be presented by Arthur Hammerstein, has been placed in rehearsal at the Selwyn Theater. The cast includes Louise Allen, Allen Kearns, Marguerite Zender, Paul Ryman, Richard Cramer, Marcel Rousseau, Olga Mishka and Ivan Strogoff and Grant and Wing.

Change Play Title

The play in which the Shuberts will star Henry Hull will be known as "Greater Love" instead of "Crucible."

Harry Fox Tells Story of Success

THERE isn't any branch of the show game that Harry Fox hasn't played and the best part of all is that he has made a corking big success of every phase he has tackled. He has been a stage star for some years. He has gone to the top rung of the ladder of success in picture work. He has been a vaudeville headliner for some years. He was a pronounced hit as a burlesque comedian. He once played in repertoire on the Pacific Coast and established himself as a juvenile and comedian of unmistakable ability. He has been a principal comedian with Winter Garden shows in New York and has headed a number of shows, his biggest individual success coming perhaps when he was the leading member of the "Oh Look" company which had a New York run.

While it isn't a secret the fact remains that

Harry Fox Started

in show life as a clown. This clever young man not only ran away from home with a traveling tented aggregation out in California but he points with pride to lineal tie that binds him to the famous George H. Fox, the original "Humpty Dumpty" clown.

Recently Harry Fox returned to vaudeville and last week was at the Palace, New York, where he headlined the bill with a new act in which he was ably assisted by a pretty miss named Beatrice Curtis and five women of advanced years.

Talking To Harry Fox

as to his plans, etcetera, struck us as one way of spending a happy afternoon with a happy comedian for Harry has always impressed us by his work upon the stage and screen as being a happy-go-lucky chap. His cheerful smile and breezy manner are always at his beck and call, so we waylaid him at the Broadway variety house last Friday at the close of the matinee. Harry told us some interesting facts about his early life and how he broke into the show business.

"I was born in California

In a Little Town

called Pomona; it's just outside of Los Angeles and it was there I attended the common schools. Regarding my interest in the show game, will say right here that I am a descendant of George L. Fox, the famous 'Humpty Dumpty' clown, who was my greatgrandfather, and who by the way owned the first variety theater in New York. In his days the word 'vaudeville' was not in the popular usage it is now, but I know that his theater was located at Broadway and Duane, and I have in my possession some silk programs as souvenirs of his show days in New York.

"My real name is Arthur Carringford but I adopted the stage name of 'Fox' because it belonged to the original clown in 'Humpty Dumpty.' I wasn't knee high to a grasshopper when the desire to become a clown became so great that I ran away from home with a circus. I was about fifteen and a half years old at the time when the allurements of a brass band and a one-wagon show tour was such that I joined the traveling organization. I was engaged and it was

When a Boy Ran Away from California Home—Joined Circus as Clown—Has Won Fame in All Branches of Stage—To Star in Comedy Films

one sunflower day for me when I was performing with a circus in the same sort of raiment and make-up that had made my greatgrandfather great.

"The circus went through California. My first stage work however was with a small repertoire company, with that Pacific Coast company making me a star at a tender age and at a tender salary. But I craved service and got it. For some sixteen years I was an actor. And I recall among some of the pieces in our repertoire, 'Mr. Frisky of Frisco' and 'Frisco by Gaslight,' the latter being the celebrated 'New York by Gaslight,' but the city name changed to meet the local engagement. I was a juvenile in

"I have been east

About Fifteen Years

my departure from California where I seemed destined to stick permanently taking place just after the earthquake. I made an entry into New York in burlesque, with Dave Marion and myself heading a show styled 'Roseland' or 'The Dreamland Burlesquers.' Upon my third year upon the Empire Circuit wheel I headed what was called 'Harry Fox's Merry Burlesquers.' It was then I started working with two misses known internationally as Teller's girls, namely the Millership Sisters who had appeared in London, Teller being a di-

me and the Millership Sisters to accept the substitution. That inaugurated my start in vaudeville.

"Success came thick and fast, with the three of us engaged for the Winter Garden shows, our stay at that Shubert Broadway house lasting several seasons. Then came the parting of ways for the Millerships and myself and then later the stage partnership between Yansci Dolly of the Dolly Sisters, then appearing in 'The Merry Countess,' Miss Dolly, who later became Mrs. Fox, and myself framing a new act for vaudeville. For some time we headlined shows upon the 'big time.' We signed with the Shuberts for 'The Honey-moon Express.' When the Dolly Sisters signed for 'His Bridal Night,' I was engaged as principal comedian with Gaby Deslys in 'Stop, Look and Listen.

"It always fell to my lot

When Gaby Deslys

was cast for a New York that she always selected me as her principal 'comic.' It wasn't long however before I finally landed in pictures, a contract being signed with William Randolph Hearst's film enterprises whereby I was to be the leading man of a serial production of 'Beatrice Fairfax' which was made in two-reel episodes, there being thirty in all. Then came a film making experience with Gilbert M. (Broncho Billy) Anderson, making two-reel comedies. It wasn't many moons before vaudeville claimed me again and I appeared as a 'single.' After appearing for two years at the head of 'Oh Look,' I returned to vaudeville.

"I am in earnest in my declaration from the vaudeville stage that I am deserting the varieties to return to pictures, having plans all set to head my own company in the making of what will be known as Fox's Funny Films. And speaking of pictures again reminds me of the day when Jesse Lasky made me a good offer to go West and work in pictures but I was unable to accept owing to theatrical contracts in New York. Lasky then took Fairbanks. There is no telling what might have come my way but it was a break of luck that panned out well for Fairbanks.

"I expect to start work upon my new films in a few weeks, working in the east and I shall have Beatrice Curtis, now in vaudeville, with me, as my leading woman. The subjects used will be original stories and especially suited for my style. There will be a sort of series, like 'Harry's Vacation,' 'Harry's Day at the Seashore,' each film dealing with experience and love affairs supposed to have Harry as the principal figure, each of a comedy vein but with a girly background. But it is all settled and I am leaving the stage for some time to come."

So Harry Fox is soon to cut up capers and didoes before the camera, with that radiant good nature of his to bring him new laurels and an increase in his income. He is a lover of horse races and is a motor enthusiast. It now appears that Harry is a member on the Flying Yacht Club of America, an exclusive society, that pins distinction upon any one.



Harry Fox, who after a career in all branches of the theater, is taking a flyer in vaudeville prior to a picture engagement

short pants and it wasn't long until I was in faster company joining the musical comedy company at the Belvidere Theater in San Francisco where for two years I was featured as a sure-enough 'principal.' You can imagine how big I felt when it will be recalled that in the show were Sylvester, Jones and Pringle, then a singing trio, Blossom Seeley and Leon Errol. It was Errol who framed a 'double' with a man named Tony West who did a specialty, with Errol made up as a Dutch comic. I was cast for all kinds of parts, the Belvidere service giving me a world of experience.

rector there of the Ned Wayburn type. The Millerships were then working with the Billy Watson 'Beef Trust' show in burlesque.

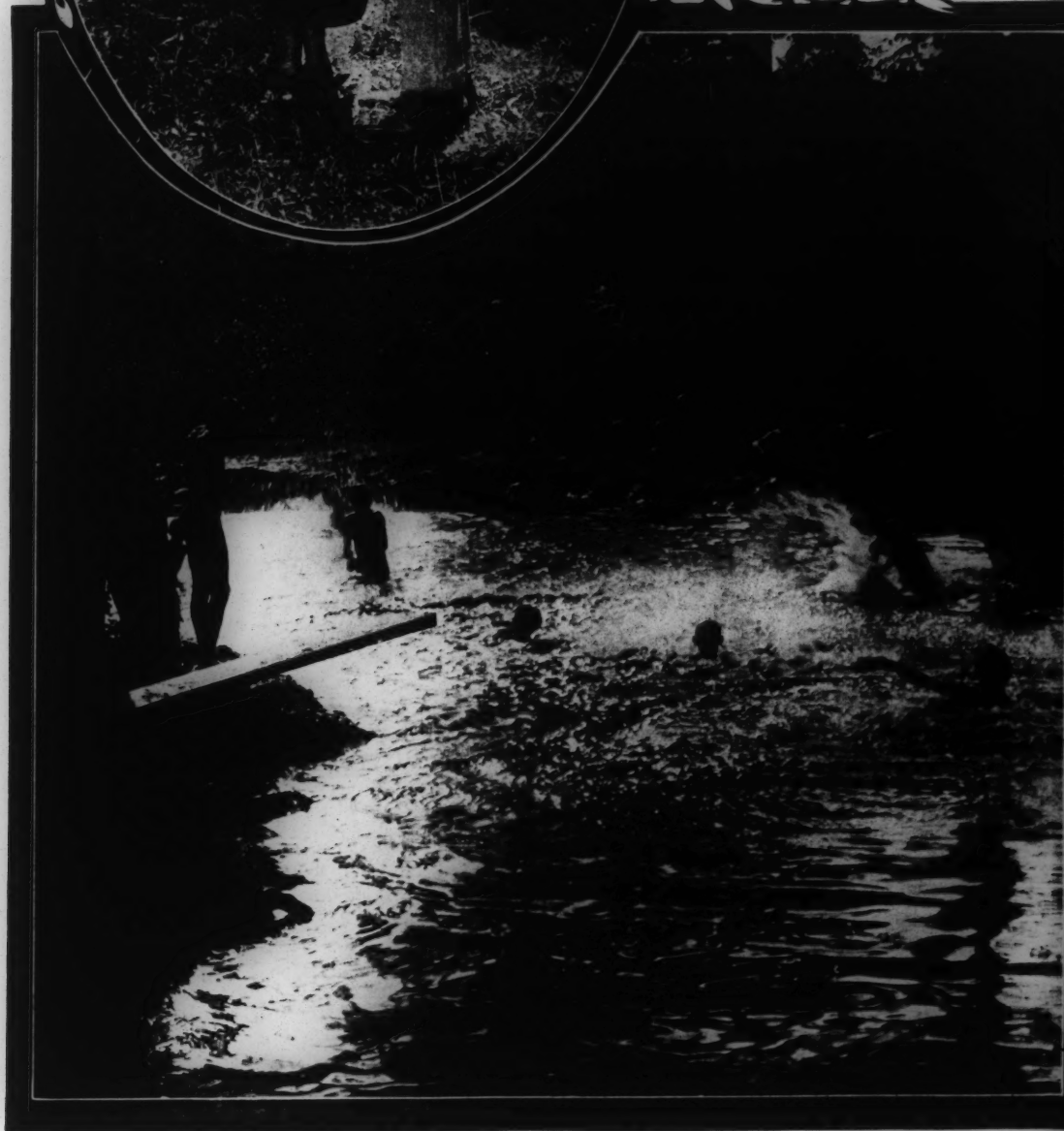
"The girls joined my show but our recognition did not come until we had played the Lincoln Square Theater with Barney Gerard's 'Follies of the Day.' That marked our first big hit, but it was nothing compared with what was to follow in 'big time' vaudeville. Our Broadway fame was upon us when Vesta Tilley, the famous Englishwoman, then topping the Alhambra bill, became ill and could not appear, so Joe Pincus, the agent, sent for me and arranged for

SUMMERTIME!



"In the spring a young man's fancy lightly turns to thoughts of love," and in the summer he begins to get up the courage to tell some girl about it. At the left, Dorothy Dalton listens not unwillingly in her latest Paramount picture, "Guilty of Love"

(Below) What could be sweeter than the last rose of summer? Just one thing, thinks Alma Rubens, and that is the first rose of summer, and she proceeds to pluck it in "The World and His Wife" (Paramount)



Venus, according to mythology, arose from the waves, and these lads having just heard about it, are proceeding to explore the waves to see if by chance there may be any more at home like her. Or perhaps, since the title of the Paramount-Briggs comedy from which this scene is taken is "Housecleaning," they

may have just sneaked off to the old swimming hole to get out of whitewashing a fence or some other irksome domestic duty. If you are of a romantic turn of mind, the Venus theory will please you more, but if you are inclined to be practical, you will undoubtedly believe in the whitewash explanation





PLAY GIRLS OF THE WESTERN WORLD

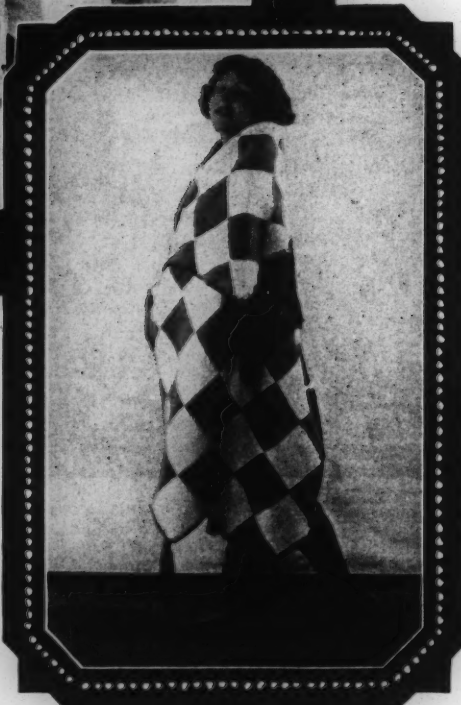
You're mistaken, brother. Not all of the girls in the comedy pictures spend all of their outdoor moments in bathing suits. Here is a Christie Comedy girl who talks in terms of brassies and niblocks. She seems to say she had rather play golf any day than add to the picturesque-ness of the Pacific shore

These Paramount - Mack Sennett girls have arrived at the successful stage where they can walk all over a man. Lucky man! A scene from "A Ladies' Tailor."



(Left) "Up in Mary's Attic" (Fine Arts) presents a bevy of beautiful bathing girls. This is one of the most comely representatives. Any dog would be proud of the chance to be monarch of all he surveys with such backing as this girl gives.

Julia Faye, a Paramount - Artcraft favorite, appears in bathing togs—but, alas, the togs are hidden by a checkered tan and white cape with its fringe of soft brown wool. Somehow or other you don't miss the togs much—the cape is so striking and original.



"What Happened to Jones"

From the Paramount-Art-craft picture based on the farce by George Broadhurst. Scenario by Elmer Harris. Directed by James Cruze

By Bryant Washburn

PART I

THE great drought that came upon the country in the year 1919 may have affected the people in many different ways, but to Jimmie Jones and Bobbie Brown it was as if a shadow had fallen upon the fair face of the earth and they felt like members of a caravan lost in the Sahara, far from an oasis.

Brown, however, was far more sadly afflicted than his friend, Jones, for he had not only married, but married a reformer. Matilda Brown was a prohibition first, last and always. Not only liquor, but every other comfort which the masculine animal finds essential to his existence was taboo, with the formidable Matilda, and their home at Quiet Meadows did not belie the name of the town, which was so quiet that the drop of a pin in the high road would probably have aroused some inhabitant from his slumbers.

Jimmie still remained in the city and while he had been wise enough to stock his cellar to some extent, prior to the drought, he realized sadly that his supply could not last

CAST OF CHARACTERS

Jimmie Jones.....Bryant Washburn
Cissy Smith.....Margaret Loomis
Bobbie Brown.....J. Maurice Foster
Anthony Goodley.....Frank Jonasson
Matilda Brown.....Lillian Leighton
Alvina Smith.....Caroline Rankin
Green, bootlegger.....Richard Cummings

forever, particularly as his thirst became daily more noticeable, owing no doubt to the reflections resulting from the prospects of the dry season ahead.

On a certain supremely quiet day in April Bobbie Brown sat down at his desk writing to Jimmie and this is what he wrote:
"Dear Jimmie:

"I married a girl who is a reformer—an ardent prohibitionist. She would not let me stock up before the drought and I haven't had a drink for months and can't get one. Before you visit us be sure to slip a couple of quarts into your trunk.

"Your old pal, Bob."

A few days prior to this he had received word of Jimmie's intended visit and in his desperation and all consuming thirst he had taken this means of temporarily alleviating the latter.

Meanwhile, Matilda, who, unfortunately was the possessor of the coin of their family, had been indulging in her form of dissipation by preparing for the arrival of one Anthony Goodley, an eminent reformer, even to the extent of acting as his advance agent in Quiet Meadows. While her husband was engaged in communicating with his

old friend, Matilda was arguing with a hard-hearted bill poster, who was at that moment pasting the announcement of Anthony Goodley's prospective appearance, and already the top sheet of the bill had been affixed to the town hall sign board.

LECTURE

THE EVILS OF TOBACCO

Having accomplished this much of his task the bill poster refused to proceed with the work and strong-minded Matilda seized the paste brush and paste from him and supplied the balance of the announcement, which contained a splendid likeness of Mr. Goodley.

At that moment Alvina, a sister of Matilda, appeared in the office, and paused enraptured before the portrait on the wall. Alvina was not exactly beautiful—in fact she had long passed the time when feminine pulchritude is wont to remain, but had high hopes of presently changing her spinster state to that of matrimony, by a marriage with the eminent reformer, Mr. Goodley. It may be explained that Alvina had become engaged to him by correspondence, never having met the gentleman face to face. It is hardly necessary to add that Mr. Goodley had not met Alvina face to face, either, otherwise, there would probably have been no engagement. However, the fair Alvina, like her sister, was possessed of considerable wealth which might have tempted even so great and good a man as Anthony Goodley.

"My sakes!" exclaimed Alvina, clasping her hands in an attitude of positive adoration and beaming through her spectacles at the placid countenance of the reformer. "To think that soon he will be mine; mine for all eternity! Oh, Anthony, I have waited for this day!"

Matilda regarded her with more or less sisterly disapproval.

"You make me sick, Alvina," she remonstrated. "At your age you should be over all such foolishness."

Alvina darted her a glance of positive venom. "Old-me!" she began. But Matilda waved her hand and she paused.

"Keep all your arguments for Mr. Goodley," said the latter. "I happen to know when you were born!"

The two women finished the job of posting the bill and entered the town hall, while Bobby Brown hastened to take advantage of his wife's absence and completed his letter. He turned as the door opened to admit Cissy Smith, the younger sister of Matilda and Alvina, and the only one, incidentally, who had remained human and retained her charms. In fact, Cissy, who had theatrical ambitions, was a decidedly pretty girl with a good share of common sense.

"Hello, Bobbie!" she cried as she entered, carrying in her hand a tin box, which she placed on the table.

Bobbie greeted her with more or less relief. It was always a pleasure to see a comely face in Quiet Meadows.

"Just look what I've got," said Cissy, removing two photographs from an envelope, which she carried, and handing them to him. One of these was a group scene from "As You Like It" and the other herself as Rosalind, in tights, leather jacket, etc.

Bobbie whistled and examined the latter picture with more joy than she had seen expressed on his face in weeks.

"By Jove, Cissy," he remarked. "You make this seem almost like home." Cissy blushed and laughed. "Bobbie," she said, "do you know that the reporter is going to put my picture as Rosalind in the city paper?"

Bobbie clapped his hands. "That's fine!" he declared. "You will certainly show up some of the Winter Garden girls." He pointed to the box. "What's that?"

"Oh, that's my make-up box."

"May I look?" He lifted the cover and drew out a length of crepe hair. "What do you use that for?"

"Oh," she smiled, "that's for whiskers. You see I had to make up all the men in the show. I am really quite an expert."

Bobbie replaced the make-up and took out his pocket book from which



The pious Mr. Goodley, in Paramount's "What Happened to Jones"

he extracted a stamp, and as he did so a small photograph fell from it. Cissy quickly snatched the picture from the desk and looked at it.

"Why, who's this?" she asked. It was a photograph of Bobbie and his friend, Jimmie, sitting in a very idiotic prop auto, such as one finds at the photograph galleries at the beaches, and each was apparently enjoying to the fullest extent a bottle of beer.

"Why," answered Bobbie, "that's my old friend, Jimmie Jones. I went to school with him. We used to be great pals. I have just written a letter to him."

Cissy studied the photograph, with her head on one side for some time.

"My, isn't he handsome!" she said.

Bobbie looked up at her quickly. "What's that?" he asked.

"I said, isn't he handsome! Can't I have this picture?"

He regarded her dubiously for a moment and noted that she was becoming self-conscious. He shook his head and took the picture gently from her. "No, Cissy, I can't allow that. He's a city chap. You know they are dangerous."

He replaced the picture in his pocket and at that moment the postman came up the steps and received Bobbie's letter and Cissy walked slowly down the pathway to the gate with a pensive look on her pretty face, thinking very deeply.

There is no doubt that necessity, or what some people believe to be necessity, is the parent of invention, which fact was evidenced by an occurrence which was transpiring at the same time these events were taking place. In another part of the town, not far, however, from the Brown residence, stood a large barn occupied principally by horses and hay, though at that particular time



Bryant Washburn as Jimmie Jones in Paramount's "What Happened to Jones" makes an important preparation for a journey

(Continued on page 36)

"THE SLIM PRINCESS"**Goldwyn Presents Mabel Normand in Amusing George Ade Comedy**

Adapted from the story by George Ade. Directed by Victor Schertzinger. Released by Goldwyn.

Kalora.....	Mabel Normand
Pike.....	Hugh Thompson
Popova.....	Tully Marshall
Governor-General.....	Russ Powell
Jeneka.....	Lillian Sylvester
Detective.....	Harry Lorraine
Counsellor-General.....	Pomeroy Cannon

There undoubtedly were some attractive features about the mythical Oriental country which George Ade discovered in his literary expedition, but it would be a bad place for the writer of "Eat and Grow Thin" to ply his trade. For be it known that the standards of feminine beauty in that strange land were based almost entirely on avoirdupois. The hand-picked beauties who have made Mr. Ziegfeld and Mr. Sennett famous would probably have been laughed at in Morovenia.

Mabel Normand, according to the scenario, is unfortunate enough to be a lady of this land. In fact, her father is Governor-General. But the hard part of it all is that, according to the laws of the land no younger daughter may be married while she has an unmarried older sister. Now Mabel happens to be an older daughter and her younger sister is a vision of elephantine loveliness.

When her father receives a most advantageous offer for her hand, he is up against the problem of getting Mabel married off first. But no one would look at Mabel's sylph-like ugliness, so she is dressed in a rubber suit and made guest of honor at a huge garden party. Things go beautifully until her costume is punctured and she is revealed as thin.

Of course she is disgraced and her father's plans are spoiled. But while she is mourning in the garden a young American of great wealth chances to be passing the palace walls, and for reasons best known to himself chooses to enter the royal domain. Here he is surprised and delighted to come upon a real girl, one whose proportions are more in keeping with the styles he is used to in the well known U. S. A.

It is not at all unnatural then that he should immediately fall to work trying to convince the lady that his affections are undying. It is far from strange also that Mabel should be pleased at his attentions. But the servants of the household interrupt the tete-a-tete and drive the young lover away. Not before he has sworn to return and win her, however.

Eventually he works up the courage to speak to father. Father is not overjoyed, because unfortunately the President of the United States is not in the habit of granting lands and titles to his subjects. Such a state of affairs seems very queer to the Governor-General, and even at the risk of not finding a husband for his ugly duckling, he cannot give his consent to such a marriage.

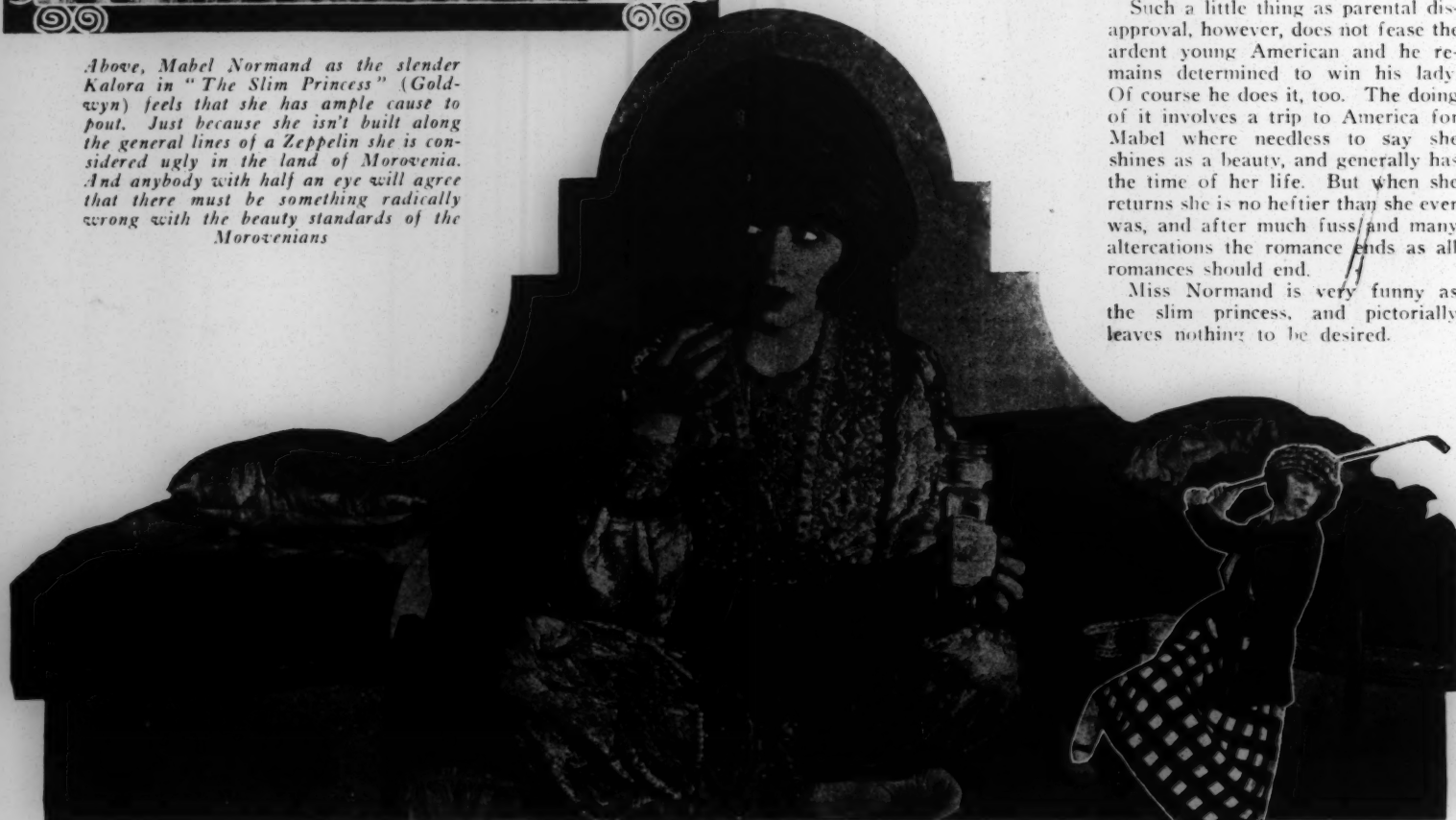
Such a little thing as parental disapproval, however, does not faze the ardent young American and he remains determined to win his lady. Of course he does it, too. The doing of it involves a trip to America for Mabel where needless to say she shines as a beauty, and generally has the time of her life. But when she returns she is no heftier than she ever was, and after much fuss and many altercations the romance ends as all romances should end.

Miss Normand is very funny as the slim princess, and pictorially leaves nothing to be desired.

Miss Normand is very funny as the slim princess, and pictorially leaves nothing to be desired.



Above, Mabel Normand as the slender Kalora in "The Slim Princess" (Goldwyn) feels that she has ample cause to pout. Just because she isn't built along the general lines of a Zeppelin she is considered ugly in the land of Morovenia. And anybody with half an eye will agree that there must be something radically wrong with the beauty standards of the Morovenians.



The question is, does Mabel Normand eat sour gherkins because she likes them, or does she do it deliberately to keep thin and spite her father? On the other hand, some say that a fondness for pickles and such like is an indication of being in love. This may be the explanation of Mabel's appetite, because there is a dashing American hero suing for her hand.

"Fore!" cries Mabel, and loses another pound. Exercise, and particularly such strenuous exercise as Mabel's game of golf, is looked upon with grave disapproval in Morovenia. For there all women to be beautiful must be eligible for Billy Watson's famous "Beef Trust." And Mabel isn't



"SUDS"

United Artists' Corporation Submerges "Our Mary"

Adapted from "Op o' Me Thumb," by Frederick Fenn and Richard Bryce. Directed by Jack Dillon.
 Amanda Afflick.....Mary Pickford
 Horace Greensmith.....Albert Austin
 Benjamin Pillsbury Jones.....Harold Goodwin
 Mme. Jeanne Gallisilet Didier
 Mme. Rose Dione

To compare the Mary Pickford of "Suds" with the Mary Pickford of "Stella Maris" is to compare a pebble to a diamond. "Suds" is all that its name implies, a thumb-nail sketch of laundry life, a sudsy succession of washday events, culminating in an anti-climax, in which the one and only Pickford ingenue submerges her much loved beauty in a dingy role—all for art's sake.

Only Mary's supreme artistry and inimitable pathos saves "Suds" from complete evaporation. As the introductory remarks state, "Suds" is no tale of gay romance, featuring a hero who with passion pants, but the tale of a much-washed shirt.

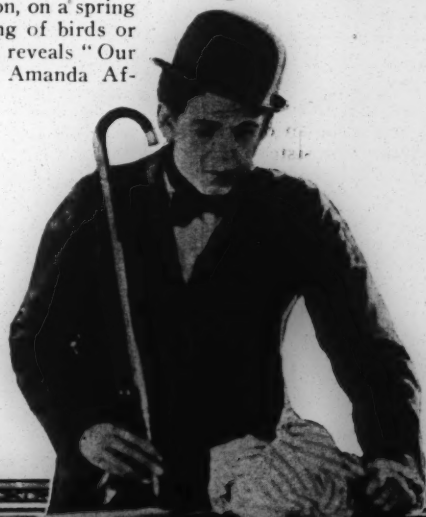
The scene of the story opens in Effingham Street, London, on a spring morning, minus the song of birds or breath of blossoms and reveals "Our Mary" in the role of Amanda Af-

flick, a slaver in the basement laundry of Mme. Jeanne Gallisilet Didier, whose temper is quite as frilly as her name. The owner of the shirt in the case awakens dreams in the little slaver's heart. The dreams in turn awaken the sudsy lady's imagination to the point of causing her to masquerade as a Duchess.

While the diminutive wash lady heroine tells her jeering co-workers about the grandeurs of the ducal castle, we catch a too-brief glimpse of Mary as herself, after which we reluctantly return with her to the hard grind of the laundry, to lament that our movie queen should have to go through such sordid happenings, just to bring about the anti-climax that leaves her sobbing on the cold laundry steps because "nobody never won't love me," all unconscious of the worshipful driver of the laundry wagon who waits in the offing with true love and a bouquet.



Above, Mary Pickford as the quaint little heroine of United Artists' "Suds," is planning action of some sort. That gleam in her eye means business



Below, Mary Pickford in "Suds" (United Artists) seems

most amused at being caught in the clothes bin by a gentleman



"HOMER COMES HOME"

Paramount Presents a Typical Charles Ray Picture

Adapted by Agnes Christine Johnston, from a story by Alexander Hull. Directed by Jerome Storm. Produced by Thomas H. Ince. Released by Paramount.

Homer Cavender.....Charles Ray
 Silas Prouty.....Otto Hoffman
 Rachel Prouty.....Priscilla Bonner
 Arthur Machim.....Ralph McCullough
 Old Machim.....Walter Higby
 Mr. Bailly.....John H. Elliott
 Mr. Kort.....Harry Hyde
 The Grocer.....Gus Leonard
 Farmer Higgins.....Bert Woodruff
 The Shoe Store Man.....Joe Hazelton

Homer Cavender is another addition to Charles Ray's long string of country lads who make good in spite of tremendous odds. The public never seems to tire of seeing Ray's "rube" characterizations, and strangely enough though they all belong to the same family there is something different about each one. For one thing Ray plays them all

superbly, and for another he always has interesting stories.

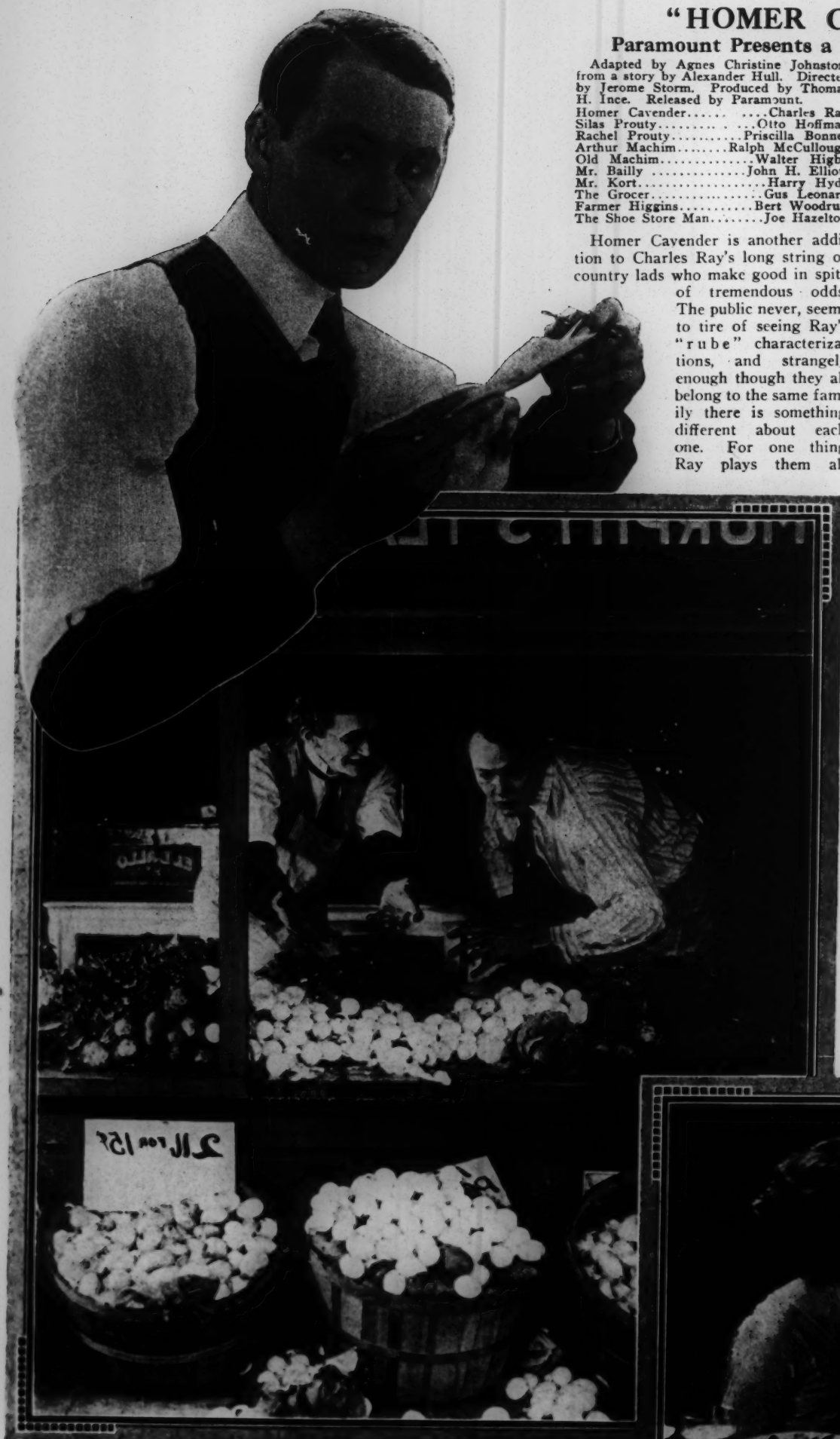
"Homer Comes Home" is certainly no exception. Homer is a brilliant youth though the community fails to recognize it. He is put down as a worthless dreamer on all sides, and when he dares to aspire to the hand of Rachel Prouty her father puts a vigorous foot down. He has other plans for his daughter.

After trying various jobs around town and losing them all, Homer goes to work in a garage. But this too proves of short duration owing to the disastrous failure of Homer's newly invented non-skid device. Tired of failure, he goes to the city and gets a job as clerk with a big firm. After many months he has managed to save a couple of hundred dollars, and he determines to go home and make a splurge.

He is received with great celebrations because he represents himself as a great success. He is dined and wined and even invited to make a speech at the laying of a corner stone. Here he puts his foot in it. He mentions the fact (which he has invented on the spur of the moment) that his firm is soon to build a large factory in the town, and he is immediately besieged with money for stock and so forth.

After he has departed for the city again, stony broke except for the money of the town investors, suspicions begin to develop. Telegrams to his employers reveal that he is only a clerk and disgrace seems inevitable. However, he eventually convinces his employers that the factory he proposed would be a good investment, he is made manager of it, and returns to his home at length a success. Then there is of course the girl. Needless to say he wins her also.

Ray is in his usual good form and wins sympathy from the outset. He is surrounded by a thoroughly capable cast. Priscilla Bonner makes the role of Rachel Prouty stand out by means of her charming personality and decided good looks.



Charles Ray in "Homer Comes Home" (Paramount) proves that as a grocery clerk he has a great career behind him. He seems to be trying to make a raw egg and potato omelet

At the right Charles Ray and Priscilla Bonner hide their love behind a napkin—or at least make an attempt at hiding it





"A BROADWAY COWBOY"

William Desmond in an Amusing Pathe Western

Adapted by George H. Plympton from a story by Byron Morgan. Directed by Joseph J. Franz. Produced by Jesse D. Hampton. Released by Pathe.
 Burke Randolph.....William Desmond
 Betty Jordan.....Betty Francisco
 Miss Howell.....Evelyn Selbie
 Sheriff Pat McGann.....Thomas Delmar
 Col. Jordan.....J. P. Lockney
 Prisoner.....Paddy McGuire
 Sheriff Sims.....Clark Comstock

William Desmond's latest film story has two elements that cannot fail to please; they are suspense and comedy. The fact that the hero is a popular Broadway actor who has made a great hit in a Western part affords a lot of amusement when he is called upon in real life to duplicate his stage heroism.

Burke Randolph, as the story goes, is the idol of Broadway, and especially of a boarding school miss named Betty. She hales from Montana but she falls in love with Burke in spite of his tenderfoot portrait of a Westerner. Burke is fond of her, too, and tries his best to get a few moments with her alone. He even goes

so far as to give her chaperone a ducking, for which poor Betty is expelled from school.

She returns to Montana, and as it happens Burke goes in the same direction on tour with his play. Here the trouble begins. The sheriff is in love with Betty and determines to fix Burke which he proceeds to do. He has him arrested and locked up but Burke breaks jail.

Again the sheriff captures him and this time has a charge against him, for Burke has appropriated a horse that happened to be at hand, to make his escape on. So with one eye to justice and the other to revenge, friend sheriff ties a rope around Burke's neck and prepares to hang him. Betty interferes, however, and cuts the rope, whereupon Burke's horse runs away with him and throws him into a bunch of thieves who have just robbed Betty's father's bank. Of course, Burke routs them.

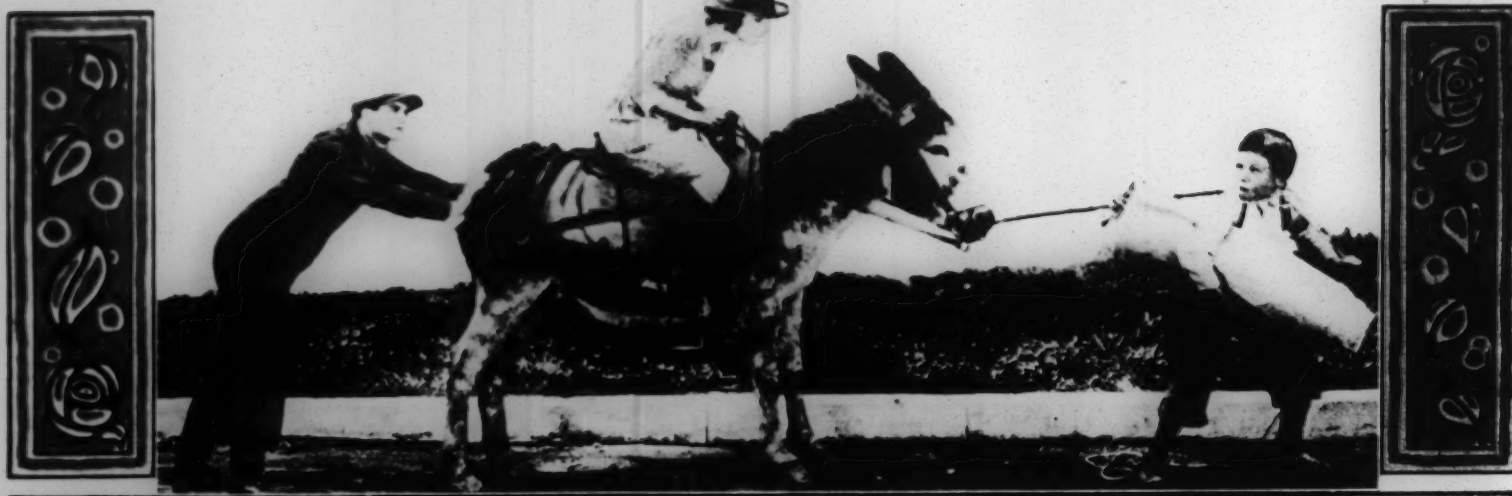


Above, William Desmond and Betty Francisco realize that they are in danger, in "A Broadway Cowboy" (Pathe)



At the left, by some strange accident (?) William Desmond has driven his sweetheart and her grim chaperone into the water. Of course he is very sorry, but—

At the top of the page the boarding school turns out in full force to get a close look at a real live actor! William Desmond doesn't object how close they get



"THE HEART OF TWENTY"

Zasu Pitts Delightful in Robertson-Cole Rural Picture

Story by Sarah Y. Mason. Directed by Henry Kolker. Produced by Brentwood. Released by Robertson-Cole.

Katie Abbott.....Zasu Pitts
Aunt Lucy.....Aileen Manning
Jimmie Hearne.....Tom Gallery
Henry Higginbotham.....Percy Challenger
J. Dale Briggs.....Hugh Saxon
J. Wiseman.....Jack Pratt
Rusty Higginbotham.....Verne Winter
Alma Dale Briggs.....Billie Lind

When Zasu Pitts appears on the screen in one of her delightfully original bits of character drawing, the audience is never quite sure whether it ought to laugh or cry, and as a consequence it does both. Therein lies the secret of Miss Pitts' great appeal. Added to her distinctive methods of comedy she has the power to draw tears in profusion, and quite frequently she indulges in both extremes at the same time. Surely there is no more unique personality on the screen. In "The Heart of Twenty" it is a matter of regret that she is at times inclined to overdo things just a bit, but Director Henry Kolker must share responsibility for this.

The story deals with a quaint little village girl who is dominated by an unsympathetic maiden aunt. So irksome does her life become that she determines to end it all in the pond. A nice young newspaper reporter who has come mysteriously to the town to track some auto thieves, rescues her, and rather changes her outlook on life. He goes to work at an automobile factory nearby.

In this factory is one Henry Higginbotham who has grave suspicions that his employer, Wiseman, is stealing the cars that he rebuilds, so he resigns. Wiseman about this time decides to run for mayor, and through the urging of the little girl Higginbotham also becomes a candidate. She writes his speeches, and even delivers some of them, and in the end he becomes mayor. For Wiseman is arrested as an auto thief, thanks to the activities of the young reporter, and the community is rid of an undesirable citizen.

Romance also has her innings in the prosaic life of the girl.

The atmosphere of the small town has been admirably transferred to the screen, and the work of the cast is sincere and true to type. Especially worthy of commendation is the characterization of Percy Challenger who makes old Henry Higginbotham a genuine flesh-and-blood person. The other character parts are also well played. Tom Gallery makes a handsome and likeable young hero.

The picture ranges all the way from light comedy to melodrama, and is entertaining throughout. Most of the honors must be accorded to Miss Pitts, for in this day when originality is at a premium she is supremely original. Henry Kolker has given the picture more than satisfactory direction and it is on the whole an unusually attractive feature.



At top of page, Zasu Pitts in "The Heart of Twenty" (Robertson-Cole) is having her troubles. Below, she and the kiddies form an attentive audience for Henry to practice his stump speeches on.





"THE JOYOUS TROUBLEMAKERS"

William Farnum in a Breezy Fox Comedy of the West

Adapted by Charles Kenyon from the story by Jackson Gregory. Directed by J. Gordon Edwards. Released by Fox.
 William Steele.....William Farnum
 Beatrice Corliss.....Louise Lovely
 Joe Embry.....Henry J. Hebert
 Richard Stanton.....Harry Devere
 Bill Rice.....G. Raymond Nye
 Turk Smith.....Clarence Morgan
 Cash Truit.....George Nichols
 Mrs. Denham.....Claire Delorez

It is a rather unusual thing to see William Farnum as the central figure of a light comedy, but in "The Joyous Troublemakers," that is the case. His ingratiating personality is well suited to this character of work and it is to be hoped that he will let us see more of him as a comedian.

The story which has been provided for what might be called his comedy debut in pictures, is not particularly unusual or original, but it holds the interest and gives the star a splendid opportunity to be pleasing.

As William Steele he has gone West and purchased a piece of property which catches his fancy as a fisherman. But he runs into trouble when the beautiful Beatrice Corliss, known in the community as the Queen, orders him off the property claiming it as her own. From then

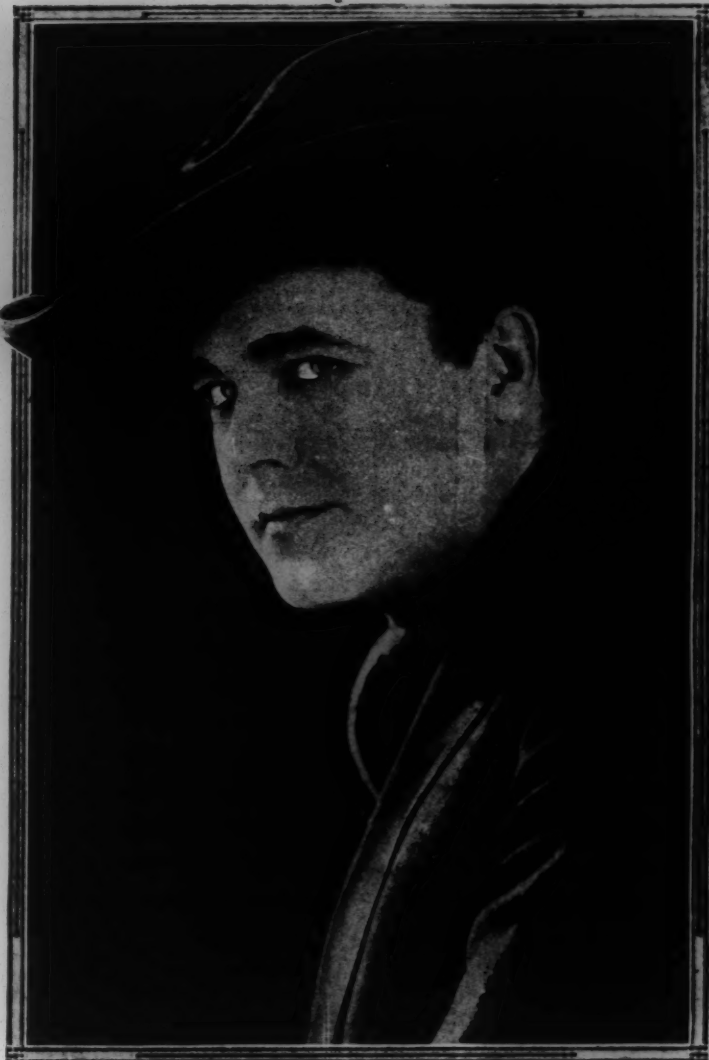
on a war between the two of them rages bitterly, with most of the battles victories for Steele. The armistice is finally signed when Beatrice in spite of herself is forced to admit that she is in love with him.

A very villainous villain who aspires to her hand and fortune does his best to interfere in various unscrupulous manners, but to no purpose. He tries to have Steele killed and when he fails in this he accuses him of owning a border saloon which in reality is the property of the villain himself. He offers the paramount insult, however, when he has a sign erected over the door of the saloon reading "Trixie's Retreat" and blames Steele for it.

However Steele is equal to every occasion, and routs him in the end.

Louise Lovely more than lives up to her name as Trixie. She is a spirited heroine, and plays up excellently to the star. The rest of the company is capable.

The writer of the subtitles is responsible for much comedy that is not in the picture, in the constantly amusing juggling of words.

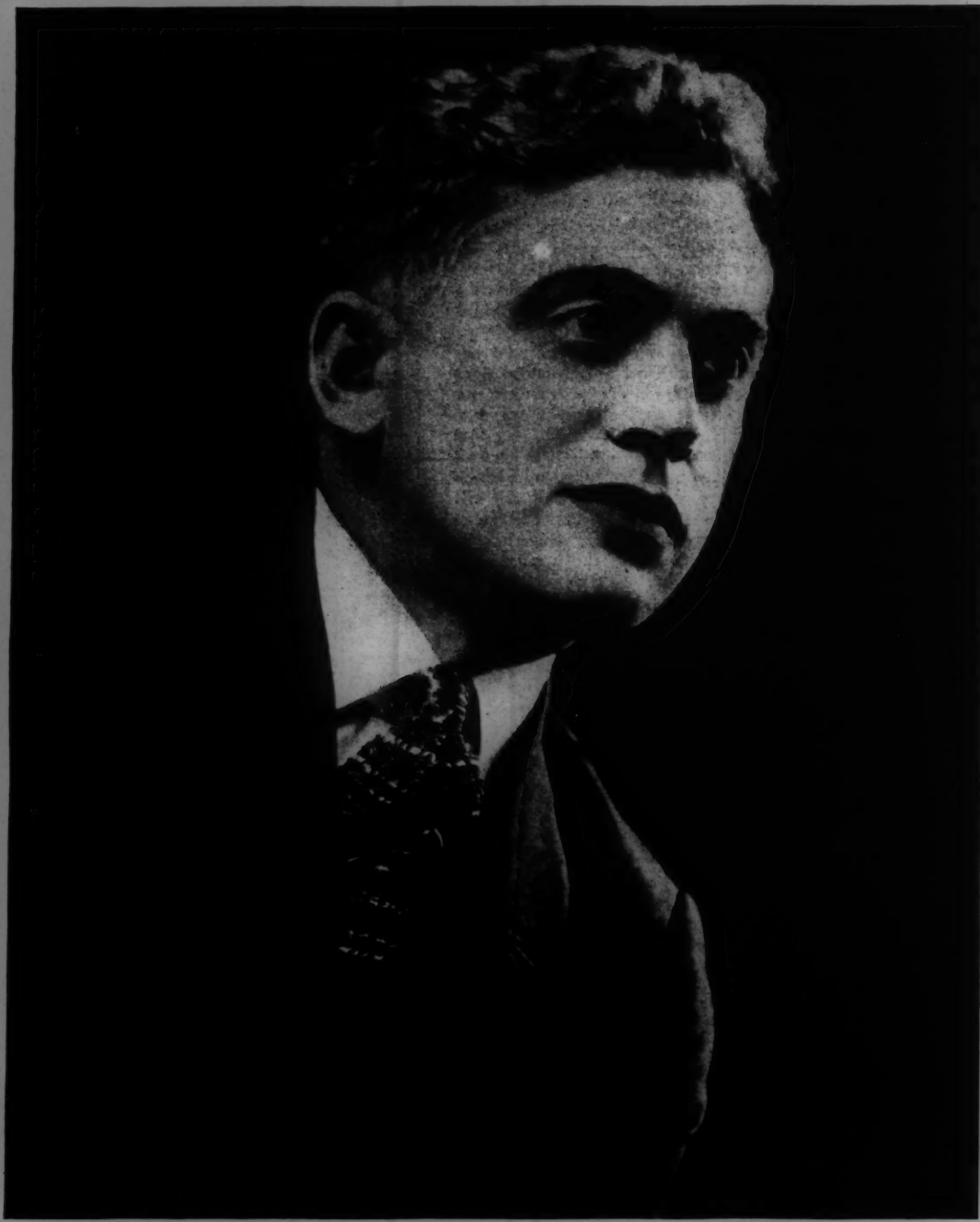


William Farnum is a hearty, care-free hero in his latest Fox picture, "The Joyous Troublemakers"



Below, William Farnum and Louise Lovely have a bite of food in "The Joyous Troublemakers" (Fox). He appears to be having a thoroughly good time, but she, being a lady, cannot say what she is thinking of him

At the top of the page we see the end of the little dinner party. Mr. Farnum is handed his hat, while Miss Lovely looks on with satisfaction



EDDY JORDAN

The popular young film actor who has just returned to New York from California where he has appeared in support of Mary Pickford, Bessie Barriscale, Geraldine Farrar and others. John J. Livingston is his personal representative

THE WEEK'S BROADWAY PICTURE SHOWS

THE STRAND

Mary Pickford as "Suds Slavey" Stellar Attraction of Light Program

With its usual understanding of the public's moods, the Strand Management succeeded in relieving the oppressiveness of Sunday's heat with a program of airy lightness, with just enough breezy nonsense to keep thought turned from heat to gayer themes.

"Suds," Our Mary's latest picture, is a bit of froth, wafted from the picturesque but none too spotless Effingham Street, of London. It is Charles Frohman's production, "Op O' Me Thumb," in miniature form, filmed by the United Artists' Corporation. While the film has plenty of action and is well directed, "Our Mary" ceases to be "Our Mary," that little lady drowning her fascinating personality and bonny face in a variety of inanimate wash tubs, all for the sake of bringing about an anti-climax that leaves her lamenting the fact that "nobody never won't love me," when we all know very well that she was almost smothered with affection by Londoners last week and was rescued by "somebody" who had promised to love her for life.

It was, to say the least, a bit incongruous, but then perhaps we haven't even as much imagination as the appreciative flea mentioned in "Suds" who found that even life on a toy dog's back could be lively so long as he possessed imagination.

However, the Strand Symphony Orchestra was not without imagination, for it put plenty of colorful beauty into its rendition of Henry VIII Dances, by Ed. German.

Then we took a delightful scenic ride, via the film "When Dreams Come True," to the Great Wall of China and found it still in an excellent state of preservation despite its 2,000 years of existence.

The Strand Topical Review then gave a variegated picturization of timely events, selected from the Pathe News, Kinograms, etc., after which we got "A Fresh Start," a Mermaid Comedy, replete with funny situations, including a ludicrous Romeo, who found himself 'twixt a jealous husband and a half dozen sure enough lions.

Estelle Carey, a radiant young soprano then turned our thoughts to sentiment by singing Ray's *Because of You*. Miss Carey's voice is all that one could ask of a soprano, being clear, strong and flexible.

Harry Allen also pleased the audience by singing two selections which were very well suited to his fine voice.

After the organ solo, *March Heroique*, by DuBoise, marked the end of the performance. ELITA.

THE RIALTO

Summer Music and "Jenny Be Good" on Program

Mary Miles Minter in "Jenny Be Good," a Realart production based on the book by Wilbur Finley Fauley, is the feature of the program this week. The story carries the star through

Mary Pickford at Strand—Mary Miles Minter at Rialto—Rivoli Has Summery Bill—Comedy and Music at Capitol—"Humoresque" Remains at Criterion

the various roles of a poor orphan child, a struggling young violinist who "gets the hook" in a vaudeville house, a shirtwaist worker—and finally to wealth and position. William Desmond Taylor, who directed "Huckleberry Finn" and other successes, held the megaphone for this production. In the cast with Miss Minter are: Jay Belasco, Margaret Shelby, Frederick Stantch, Sylvia Ashton, Edwin Brown, Lillian Rambeau, Catherine Wallace, Fanny Cosar, Maggie Holloway Fisher and Grace Pike.

A Paramount-Mack Sennett comedy entitled "You Wouldn't Believe It" lives up to its name. The Rialto magazine offers many novel bits in addition to the ordinary news features and the cartoon by Marcus.

Hugo Riesenfeld has prepared a summer music program. The orchestra appeared on the program twice, first in Thomas' *Mignon Overture*, with Mr. Riesenfeld and Lion Vanderheim conducting, and then in selections from the Riesenfeld musical comedy "Betty, Be Good."

Gladys Rice, soprano, sings *Some-where a Voice Is Calling*. The organ solo, played by John Priest, is *Concert Overture in C Major* by Alfred feburne. REID.

THE RIVOLI

Charles Ray and Spanish Music on Program

Charles Ray is back at the Rivoli in a Paramount production, "Homer Comes Home." It tells the story of a small town ne'er-do-well who

makes good in an unusual manner. It is a story of the Get-Rich-Quick-Wallingford type, only the trick is turned by an honest youngster this time. The story is by Alexander Hull and the scenario was prepared by Agnes Christine Johnston. Jerome Storm directed this picture as he has nearly all the Ray productions. In the cast with the star are: Otto Hoffman, Priscilla Bonner, Ralph McCullough, Walter Higby, John H. Elliott, Harry Hyde, Gus Leonard, Joe Hazellon, Bert Woodruff and Lew Morrison.

A Sunshine comedy entitled "The Jazz Bandits," a scenic with scenes from old Spain and the Rivoli pictorial complete the film part of the program.

Spanish music predominates at the Rivoli, Hugo Riesenfeld having selected the *Espagne* overture by Chabrier to start off the program, with Frederick Stahlberg and Joseph Littau conducting the orchestra.

Scenes from Spain especially arranged for music follow and then comes a bit entitled "In Granada" with Edoardo Albano, baritone and Flore de Mayo, Spanish dancer, in a serenade and tableau. Miss Turk Rohn sings the *Swing Song* and Firmin Swinnen plays the organ solo, *Vox Humana Chorus* by L. J. Le-feburne. REID.

THE CAPITOL

Mabel Normand and "Giacconda" Music Feature Bill

In the current bill selections from the opera, "La Gioconda," embrac-

ing the "Dance of the Hours," give the program a flying start. The celluloid portion of the program features a Samuel Goldwyn presentation of *Mabel Normand* in "The Slim Princess." It is adapted from George Ade's musical comedy success, depicting the city of "Morovenia," where avoirdupois is the ruling matrimonial qualification for girls.

The story deals with the worries of the father of "The Slim Princess," whose chances of matrimony are as slender as herself until the arrival of an American engineer who appreciates beauty and brains and eventually ends the worries of the father by doing as all progressive Americans do—winning the girl. Miss Normand's cast includes Hugh Thompson, Tully Marshall, Russ Powell, Lillian Sylvester, Harry Lorraine and Pomeroy Cannon. Victor L. Schertzinger is responsible for the direction and George Webber for the photography.

A Mack Sennett comedy, "You Wouldn't Believe It," contributes laughter of a more boisterous sort. "Outlaws of the Wilderness," a study of wolves, and a digest of animated pictorial news round out the motion picture program.

"An Oriental Chant," given as a prelude to "The Slim Princess," produced with special scenery and sung by George Allan and the Capitol ensemble, has its value to the eye as well as the ear, which is also the case in the presentation of selections from Victor Herbert's "Naughty Marietta." In the latter, there are introduced a violin solo, the *Dance of the Puppets*, and two pleasing vocal solos. Saint-Saens' "The Swan," is employed as an orchestral accompaniment for dancing by Mlle. Gambarelli, and there is a charming ballet headed by Mlles. Rossi and Penny.

The popular number on the program is *Dardanella*, for which a special musical arrangement and scenic setting have been created.

The musical program concluded with a grand organ selection by Arthur Depew. REID.

THE CRITERION

"Humoresque" Continues to Be Popular Feature

"Humoresque" is in its fifth week at the Criterion. The photo-play built on Fannie Hurst's story of New York's East Side seems settled down for an indefinite run.

The Paramount-Mack Sennett comedy, "Salome vs. Shenandoah" which Hugo Riesenfeld put on to the program a few days ago in place of "By Golly," which had run for three weeks, is receiving much favorable comment. It is one of the most hilarious of the Sennett farces. "In the Holy Land of Today," picture of Jerusalem and Palestine, remains on the Bill.

Eli, Eli, with Emanuel List, Jean Booth and chorus, is becoming one of the big attractions at the Criterion. Mme. Lubovska will continue to dance her *Gavotte Grotesque*, and the Criterion orchestra, Victor Wagner conducting, will play Dvorak's *Humoresque* as an overture. KELLY.



William Russell is the prisoner of a whole flock of horsemen in "A Broadway Cowboy" (Pathe)



SMILES



Pearl White and her little associate have smiles that seem to say "Good bye, and don't forget to write." The Fox star incidentally has smiled her way through a succession of film plays



(Left) The ingratiating smile of Billie Burke in Paramount pictures cannot be resisted by young or old. Children especially love it as is demonstrated in the accompanying photograph



(Top) George Walsh, Fox star, shows a smile that would make even a dentist envious. It is frank and engaging and decidedly Irish. It has done much for George's success as any film fan of the feminine sex will testify.

Shirley Mason presents the coy and winsome smile of the glad girl. Not that the Fox star is a Pollyanna. Oh, dear, no! But she does radiate good nature which is reflected in an alluring smile

Blanche Sweet, Pathe star, is so anxious to get away for a few quiet moments that she pays no heed to the danger sign



HAYDEN TALBOT, everything in the literary line, has been engaged by Bayard Veiller to prepare the script for "Body and Soul," Alice Lake's next. Clarke Irvine, former Goldwyn press hound, has been signed up to turn out the publicity matter for Maurice Tourneur. He succeeds J. H. Walraven.

Jack Conway has put finis to "The Money Changers," an adaptation from the novel by Upton Sinclair.

Blanche May, ex-newspaper scribe, is an addition to B. B. Hampton's scenario forces.

Margery Wilson, that pretty little actress-director, is making two-reel comedies on the Brunton lot.

Ruth Stonehouse has gone back to her old love—Metro. She is to play with May Allison.

Wallace MacDonald still refuses to talk on the recent report of his marriage to Doris May. The only words that can be obtained from MacDonald are: "It was only a mix-up in telegrams."

Phil Rosen, it seems, has done his last work with the camera. Phil is to direct "Are All Men Alike?" for Metro.

Hope Hampton, the new film luminary, is going to have the pleasure, or anything else you might call it, of

Battling with a Real Tiger

The scenes in the tiger's den will be used in "The Tiger Lady," Maurice Tourneur's next.

Eddy Polo, after many delays, has finally started to work on his next serial. It is titled "Circus Life."

Mrs. H. H. Van Loan, wife of the famous scenarist, is back in Los Angeles, after an extended trip to New York. Mrs. H. H. brought back a lot of nice clothes—n everything. Her hubby is to return later.

Casting Director C. B. Collins, has what we might say, a tough job. Collins just has to cast players for about twenty companies that work at Brunton's.

Bull Montana once more is in the limelight. The cauliflowered ear specialist is to be an artist's model in Rex Ingram's production of "Hearts

are Trumps." Bull says he was always cut out to be an artist's model anyway.

Jerome Storm is no longer Charlie Ray's megaphoner. Storm severed his connections with the popular star after directing him in some fourteen stories.

Betty Blythe is vacationing at Wrigleyville, otherwise known as Catalina Island.

Eddie Sutherland and the other fellows who sought to

Pitch Their Tents

on the roof of the Los Angeles Athletic Club are now back in their rooms downstairs. The chief of police ordered the boys out of their summer home after a complaint had been issued by fire chief. Fire chief said that tents on top of buildings were against the rules.

Toney Moreno is a regular guy. Tony used some of the orphans from a local institution in his picture "The Veiled Mystery," and for the use of the tots he handed the matron a nice big check.

Hope Loring has resigned as head of Universal's serial and short-reel department.

A beautiful gown made by Worth in Paris is to be worn by Dorothy Phillips in her first independent production. Allen Holubar is directing.

Jean Calhoun, a North Carolina society miss, is playing a leading role in the Dorothy Phillips picture.

Bill Pigott is recovering from an attack of mountainitis—or California poison oak.

Benny Leonard and Bull Montana engaged in a terrific battle for the fifteenth episode of "The Evil Eye." It is needless to say that Benny won.

Fritzie Brunette Is Active

in the campaign to prevent vivisection in the state of California. The actress has obtained hundreds of names for the petition.

Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Gouverneur Morris has purchased a home in Hollywood. The author intends to study thoroughly the art of motion pictures.

Al Green is whipping his current picture, starring Jack Pickford, into shape for release. It is called "The Man Who Had Everything."

Tom Santschi has bought a Belgian police dog, and he is already train-

Russell Simpson is to play the title role in "Black Paul" from the pen of Ben Ames Williams, author of "The Great Accident." It's a Goldwyn picture.

Here's a severe blow to New York. Barbara Castleton, the pretty leading woman, says she has left the metropolis for good and says she intends to remain in balmy California.

King Vidor, having just completed "The Jack-knife Man" for First National, has taken himself to the hills for a vacation. No selection has been made for his next picture.

Hope Loring, chief of two-reel westerns and serials at Universal,

Helped to Enrich

the telegraph companies. Every day she sent the script for Eddy Polo's new serial to him in New York by wire.

A magazine, titled the Silver Sheet, published by Thomas H. Ince, has made its appearance. It will be mailed to exhibitors and newspaper editors.

Monte Blues' speedometer is on the blink, so Monte says. It doesn't start registering until his bus is traveling at forty per. "I like it that way," chirped the Lasky actor, "for you see my conscience never hurts me now, for when I travel fifty my speedometer only registers twenty." This might be all right on Monte's conscience, but the speed cops are apt to take it a little more serious.

Articles of incorporation have been filed for a new distributing organization to be known as the Educational Film Exchange of California. Sol Lesser and Dave Bershon and the Gore Brothers are interested in the enterprise.

Harvey Gates is responsible for the continuity in the "Hope Diamond Mystery," a Kosmik serial starring Grace Darmond.

James Aubrey, the Vitagraph comedian, is loafing now, not because he wants to but because a dislocated shoulder demands it. Jimmie was lucky, or unlucky, enough to fall from a tree.

James Young will direct the next Katherine MacDonald picture. Included in the cast will be Charles Richmond and Florence Deshon. "The Great Lover," a Goldwyn picture directed by Frank Lloyd. John Sainpolis will play the role created by Leo Ditrichstein.

The world's

Greatest Movie Scene

was shot here recently at Clune's Auditorium. It cost \$15,000. There were a thousand extras in soup and fish.

Cecil B. DeMille has chosen Forrest Stanley as the leading man of his future special productions for Paramount. Stanley, who succeeds Thomas Meighan and Elliott Dexter, has signed a five-year contract with Famous Players-Lasky.

ing the little puppy the art of "watchful waiting."

Ross Fisher is to grind the camera for "Twin Beds."

Ida May Park has started work on her first independent production. "Red Potage" is the title of the story.

Grace Darmond has been prevailed upon

To Sit for a Bronze

to be made by Maryon Verkes, the celebrated New York sculptor.

Harry Carey, who just finished "Fighting Job" by H. H. Van Loan, is taking a vacation. He doesn't intend to go back to the studio until another four weeks.

Mrs. Joseph Dowling, who retired from professional life sometime ago, has been lured back to the screen. Mrs. Dowling is playing in the current Allan Dwan picture.

George Loane Tucker is still cutting "Ladies Must Live," his second picture. He will be at it another couple of weeks.

Life in old Mexico is sure to be interesting for some time to come. On top of the news that revolution is rampant there comes the report that Jack Kerrigan and his company, including Fritzie Brunette, are to go to Chihuahua to make some mining settlement scenes.

It's evident the Rolin company can take a hint—or rather several thousand of them. When the daily mails brought in three or four bags full of fan letters about Mildred Davis, Harold Lloyd's pretty leading lady, they decided that a new contract would be best for all concerned. So Mildred has signed her name for another year with the goggled Harold.

The latest star to have her own company is Seena Owen. According to reports she will do a series of western pictures.

Johnston McCulley, now at Colorado Springs, may come west shortly to assist in the production of "Broadway Bab" a Pathe Serial starring Ruth Roland.

SCREEN NEWS OF THE WEEK

FAMOUS BRITISH AUTHORS SIGNED BY LASKY Barrie, Wells, Bennett, Jones and McCarthy to Write for Famous Players

JESSE L. LASKY, who went to England a month ago on what was stated at the time to be most important business connected with Famous Players-Lasky production has completed arrangements with Sir James M. Barrie, Henry Arthur Jones, Justin Huntly McCarthy, Edward Knoblock, Arnold Bennett and H. G. Wells whereby this sextet of dramatists and novelists, pre-eminent among authors and playwrights of the world, will write original plays for the screen.

Announcement of this coup effected by the Famous Players-Lasky first vice-president is said to have created a tremendous sensation in London's literary and film circles, for all of the authors mentioned with the exception of Mr. Knoblock are native Britishers and none of

them ever has written directly for the screen. While it is understood that their writings for the most part will be produced by Famous Players-Lasky British Producers, Ltd., at the London studios, it is possible that some of the productions will be made in this country at the Eastern or Hollywood studios of the Famous Players-Lasky Corporation.

"Leading authors, realizing their responsibilities in being able to influence vast audiences," said Mr. Lasky, "are beginning to write specially for the screen, our arrangements with these famous British authors will provide us with original plays and stories which shall be representative of the British life and people, and they shall be acted by famous British players."



WESLEY BARRY

Featured with Mary Pickford in "Daddy Long Legs," who will appear in Marshall Neilan's next production

Metro Has Many Specials

Metro Pictures Corporation announces the completion of a tentative schedule of releases from July up to and including January 1921. Twenty-six special productions are in the list. These include twenty made by Metro Pictures Corporation, three by C. E. Shurtleff, Inc., one Maurice Tourneur production, one S-L production and one Robert Harron production. All of them are six reels, or special feature length.

Two Metro specials will be released in July. "Parlor, Bedroom and Bath," adapted from the stage success by C. W. Bell and Mark Swan, goes out on July 5. The cast is headed by Eugene Pallette, Ruth Stonehouse, Kathleen Kirkham and Henry Miller, Jr.

On July 19, "The Misfit Wife," featuring Alice Lake, is marked for release.

June Caprice's Plans

June Caprice has just been signed to a long term contract by Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc. Miss Caprice will make her debut in the serial field, in addition to appearing in features, one of which will be filmed abroad. She will also be co-starred with George B. Seitz in at least one serial.

Fake Film Man in Jail

Another fake picture man appeared in San Francisco and defrauded a widow out of \$50 promising to make her a "movie" actress. This lady told the police that when she went to the office of the alleged picture manager the place was full of girls pressing to pay their money to be made picture actresses. The fake is now in jail.

Buy Merrick Story

Famous Players-Lasky has purchased "The Laurels and the Lady," by Leonard Merrick. It will be placed in production during the fall.

Fine Cast for Jewel Carmen

Roland West has surrounded his star, Jewel Carmen, with a splendid cast for her first production under his direction, entitled "Out of the Darkness." Julia Swayne Gordon, for years with Vitagraph, has an important part. Edwards Davis, Leslie Austin, Coit Albertson, Jule Power, Henry Sedley, Marie Coverdale, Paul Everton and Gladden James are others in the play.

Carl Hyson and Dorothy Dickson, dancers, now appearing in "Lassie," execute a dance in the picture. They were paid the record price of \$1500 for one dance.

The picture is nearing completion at the Estey Studios on 124th street.

"World and His Wife" Soon

The Cosmopolitan production, "The World and His Wife," is scheduled for release by Paramount July 25th. Alma Rubens is the featured player, and the cast includes Montagu Love, Pedro de Cordova, Charles Gerrard, Gaston Glass, Byron Russell, Margaret Dale, Mrs. Allan Walker, Ray Allen, James Savold, Peter Barbier, Leon Gendron and Vincent R. Machia.

Lytell's Next Four Stories

Bert Lytell has started work on "The Misleading Lady." This is the first of four pictures selected by Mr. Lytell for New York production and will occupy his time for a year. Following "The Misleading Lady," Mr. Lytell will be seen in "A Message from Mars." Then comes "The Prisoner of Zenda." Contracts for the fourth story have not yet been closed by Metro.

Ann Forrest Chosen

Ann Forrest has been chosen by Cecil B. DeMille as leading woman for his next special production for Paramount, "The Other Wife." Miss Forrest has signed a five-year contract.

IS THAT SO!

Wray Physioc has just completed the continuity for Christy Cabanne's "Retribution," a Robertson-Cole production. Mr. Physioc has also completed H. C. Witwer's series of his book "Alec the Great" for the Magna Film Corporation.

George Walsh is about to begin a new picture for Fox. It is an original story called "The Plunge," and will be directed by Dell Henderson.

Eileen Percy, who has just been promoted to stardom by William Fox, has begun work upon a screen production of the *Saturday Evening Post* story, "Myra Meets His Family," from the pen of F. Scott Fitzgerald.

Pearl White has returned to this country after a vacation abroad, and has gone South to start work on her third feature for William Fox.

Armand Cortes has been engaged to play one of the roles with Geraldine Farrar in the "Riddle Woman" under the direction of Edward Jose.

Wanda Hawley was the honor guest recently at a society benefit for Mills College, the largest woman's college on the Pacific Coast.

Ina Claire has started work at Metro's New York studios on a screen version of her stage success, "Polly With a Past."

Bayard Veiller, the dramatist is now installed as chief of production at Metro's West coast studios in Hollywood.

Jack Mulhall has been chosen as leading man for Bebe Daniels in her first Realart production.

F. Scott Fitzgerald and Arthur Stringer are announced by Metro as the most recent additions to the company's staff of writers.

Lule Warrenton, having completed a difficult role with William Faversham, in "The Sin That Was His," has left for the coast.

Ora Carew, erstwhile Mack Sennett beauty, has been chosen by William DeMille as leading woman in his special productions for Paramount. The first production in which she will appear will be "His Friend and His Wife."

Bessie Love, star of the Andrew J. Callaghan producing company of Los Angeles, is a visitor in New York City. Miss Love arrived last Friday after having completed her second film "Bonnie May" for her new company.

A. W. Plummer, business manager and treasurer of the Character Pictures Corporation has left for Tampa, Florida, where the company has its headquarters, to transact some important business for the organization.

Blanche Sweet's Next

"The Girl in the Web" is the title of the next feature in which Blanche Sweet will appear for Pathe. The picture is an adaptation of Geraldine Bonner's "Miss Maitland, Private Secretary." The direction is by Robert Thornby. Nigel Barrie plays the leading role opposite Miss Sweet. The supporting cast includes Adele Farrington, Thomas Jefferson, Christine Mayo and Hayward Mack.

Eva Pearson Engaged

Eva Pearson has been engaged by John J. Livingston for "Determination." Miss Pearson will play the star role in the prologue, entitled "The Angel of Mercy." Miss Pearson has been playing on the English stage and is well known in London. She has also played here with the Vitagraph, Famous Players, World, Metro, in fact with all of the large companies. It has taken the director, Harry McRae Webster and his co-director, John L. McCutcheon, over three weeks making tests to find the right girl to fit the part, and after seeing over 100 girls, who went in and played a part of the scene.

Gordon Completes Second

"Dollars and the Woman," a current release, was the first Vitagraph production in which Robert Gordon appeared in the leading masculine role with Alice Joyce. His work therein was of such merit that Vitagraph arranged with Mr. Blackton, with whom Mr. Gordon is under contract, to appear in another special production, just completed.

Morey Forms Own Company

Harry Morey, for many years one of our foremost screen stars, has severed his association with Vitagraph, after having been with that company for twelve years, to become the star of his own producing company. Mr. Morey will specialize on personality stories, three of which are under consideration, the first having practically been settled.

Cast of "Point of View"

Rockliffe Fellowes plays the leading male role opposite Elaine Hammerstein in her forthcoming Selznick picture, "The Point of View." Others in the cast are Arthur Houseman, Helen Lindroth, Hugh Huntley, Cornish Beck and Warren Cook. Alan Crosland is directing.

SCREEN NEWS OF THE WEEK

BIG FOX SPECIAL

To Release "If I Were King" with Wm. Farnum

William Fox has ready for early release a stupendous film production of "If I Were King," from the successful novel and stage play by Justin Huntly McCarthy. William Farnum enacts on the screen the character of Francois Villon, in which E. H. Sothern made so great a hit on the stage.

"If I Were King" is one of those big productions that the Fox Company frequently puts out after months of preparation and months of actual filming. According to those who have seen it—and this includes the author, Justin Huntly McCarthy—it is one of the biggest pictures made this year.

Brady Again Active

W. A. Brady is again a film producer. He laid all his plans to bring to the screen his entire list of stage productions before he sailed last spring for Europe. At that time an announcement was carried of the Brady promise to make some specials, and now it seems the fulfillment is at hand. Travers Vale has started work on "Life," one of the most pretentious of the Brady stage productions.

Among those in the cast are included Rod La Rocque, Nita Naldi, Effingham Pinto, Curtis Cooksey, J. H. Gilmore, Jack Mower and A. Pretty. There are some 2,000 others in the cast, and Mr. Vale is being assisted by William Haddock.

"Life" is by Thompson Buchanan and played in New York for nine months at the Manhattan.

NEW COMPANY

Harry Levey Organizes Producing Firm

The new film producing company organized by Harry Levey, has been officially christened "Harry Levey, Inc."

Incidentally a new speed record has been established in that swiftest-moving of industries, the motion picture industry, for the firm of Harry Levey, Inc., which was organized only Wednesday night, went to work Saturday morning on the actual "shooting" of a picture, for the Woodrow Manufacturing Company. The picture is to show the evolution of methods of the Monday "wash-day," up to the present day washing machine.

Mr. Levey resigned his position of general manager of the Educational and Industrial Department of the Universal Film Company on Wednesday evening. Temporary offices were opened immediately at the Hotel Astor and by one-thirty Thursday morning plans had been completed for the new film company which is to specialize on the making of industrial and educational films. By Thursday evening, the first contracts were signed, and on Friday actual work or production was begun.

Leon Errol Comedy Film

Leon Errol is announced as the star in a two-reel comedy titled "Buggins" to be released by the Reelcraft Pictures Corporation as a part of their Royal Comedy series.

Rename Picture

During the filming of "The Nobleman," Eugene O'Brien's forthcoming Selznick picture which is well under way, it was definitely decided to call the production "The Thug," according to an announcement this week.

Big Theater for Spokane

Sam Harris, western representative of the Loew interests, is in Spokane to complete arrangements for the construction of the \$1,000,000 theater.

WAR FILMS SHOWN

New York Troops Seen in Pictures of Battles

The pictorial record of the world war, controlled by the United States Government and known as the "Actual Battles of Chateau Thierry, St. Mihiel and the Argonne," was shown for the first time in New York Sunday at the Park Theater. In the pictures all of the twenty-nine combat divisions actively engaged are shown in their wonderful advance upon the enemy day by day, thus making a chronological record of the activities of the A. E. F.

Capt. William Emmet Moore of the United States Signal Corps obtained the privilege from the Government of presenting the pictorial record to the American public. The pictures were made in the actual combat area by the United States Signal Corps photographers under the personal direction of Capt. Moore, and in many instances so close were they to the fighting units that the enemy dead are seen lying in their paths.

In the pictures the fighting units of New York are shown in actual combat and in many instances the faces of the fighters are easily recognized.

Lipton Ardent Movie Fan

Sir Thomas Lipton, noted sportsman, who is about to make another try to win back for England the International Yachting Trophy, is an enthusiastic movie fan.

"Jerry" Fraenkel, International News staff cameraman has been "assigned" to Lipton since the latter's arrival in America to attend the trial spins of his challenger, for the America's cup, the Shamrock IV.

Cast of "Blackmail"

Preliminary work has been started at Metro's west coast studios on the production of the special feature, "Blackmail," with Viola Dana in the stellar role. Dallas M. Fitzgerald will direct and the cast includes Wyndham Standing, who will play lead opposite the star, Alfred Allen and Edward Cecil.



William Russell and his leading lady return from location on a new Pathe picture

At the right, a bit of plotting takes place in D. W. Griffith's "The Idol Dancer" (First National)

(Extreme right) What could be happier than this scene from one of Muriel Ostriche's productions for Arrow Film Corporation?



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only a flat surface to wash. |
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load centered on hub carried on both compression and suspension—a revelation in easy riding qualities. | Economy—
avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed. |
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rims of standard types, proven worthy in service. | Speed—
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replaces wood spokes, utilizing regular wood wheel hub assembly. |

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TO THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES
70 Fifth Avenue, New York City

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for \$1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,

COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (*which contains no advertising matter*), entitled:

"A GARDEN OF AMERICAN MOTION PICTURES"
covering pictures seen by the Board, April 1, 1919-December 31, 1919

Price 25 cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalog and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or of any age, is also indicated.

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70 Fifth Avenue, New York City

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Enclosed is \$..... for which please send me the items checked:
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All available older "Gardens"......25
Monthly selected lists for the year 1920..... 1.00

Name

Address

"What Happened to Jones"

(Continued from page 21)

a man, long, lanky and of a decidedly furtive appearance, was engaged in some mysterious work upon a large barrel which stood in one of the empty stalls. For the benefit of the reader, it may be stated that this individual's name was Green, but he was not as green as his name, nor as he looked. In fact, he was one of that industrious profession known colloquially as "bootleggers," and after a careful look about the barn to be certain there was no one present except the horses, he extracted a stopper from the bung hole of the barrel and carefully emptied the contents of a black flask therein. Some time ago a newspaper published a cartoon which showed a cross-section of such a barrel, on the inside of which directly under the bung hole was affixed a small compartment to contain liquor, while the remainder of the barrel contained simply water. It was on such a contrivance that Green was thus engaged. Having emptied the flask he secured a hose attached to a nearby faucet and proceeded to complete the operation.

Let's draw the curtain temporarily on this painful scene and with the magic blanket of the fictionist fly to the city to a certain bachelor apartments where Jimmie Jones, "dangerous city chap," sat in his disordered living room opening his mail which the valet had just brought. The room gave every indication of an intended departure—in fact, Jimmie was then engaged in packing for his trip to Quiet Meadows. The first letter that Jones opened happened to be that recently dispatched by his friend, Bobbie Brown. As he perused it Jimmie laughed inordinately, but finally called his valet and requested him to get a couple of bottles of Scotch from the sideboard and put them in the trunk.

Shortly after this the expressman called for the larger baggage, while Jimmie hastened to the depot and boarded a train for the country. It so happened that it was upon this very train that the eminent Anthony Goodley expected to leave for the same destination, but owing to a deliberate horse driven by an equally deliberate cabman, he had missed the train by a hair. The things that Mr. Goodley said to the unfortunate jehu might have shocked his intended bride, but fortunately the fair Alvina was not there to hear them.

Let us digress for a moment to mention that Mr. Goodley at the age of four had the misfortune to eat a cigar, band and all, and from that moment dated his aversion to the filthy weed. We may also add that at this particular time Mr. Goodley was wearing side chops, which added to his sanctimonious air, and would have convinced the most skeptical that he was really a reformer, who had as yet failed to extend his reforms to the matter of whiskers.

Once aboard the train, Jimmie made himself comfortable, buying a paper from a newsboy, which he glanced through with a great lack of interest until he came suddenly

upon a picture captioned, "Cissy Smith as Rosalind. Quiet Meadows Dramatic Club." Giving vent to a low whistle Jimmie muttered to himself, "Gee, she's a peach! I wonder if Bobbie knows her?"

He cut out the picture carefully and placed it in his pocket.

Meanwhile Bobbie Brown, anticipating Jimmie's visit and the long deferred cup that cheers, rented a room in the local hotel in preparation for an evening of genuine pleasure. As Bobbie entered the hotel he did not at first notice Mr. Green, who stood at the cigar stand, chewing and gazing into vacancy. This, however, is a somewhat incorrect statement unless we admit that Bobbie's face was particularly vacant because Green was looking directly at the former, sizing him up, in other words, probably with a view to future industry.

Bobbie accompanied the bell boy to the room. "Now, boy," he said, "bring me up some cracked ice, a bottle of seltzer, and some cigars—and, oh yes, see if you can find a few cloves." He accompanied this order with a tip and the boy, with round eyes, departed with alacrity.

Bobbie proceeded to pull down the shades of the room and pin them to the edge of the windows, precluding thereby the possibility of anyone spying on their later movements. Meanwhile the train bringing Jimmie into the precincts of Quiet Meadows, hummed merrily along and neither he nor his waiting friend were aware of the tragedy that was being enacted in the baggage car. There, the baggage man and his helper, loading Jimmie's trunk were rendered suspicious by a certain peculiar sound emanating from within. Extracting a stethoscope from his pocket the baggage man listened carefully while his helper shook the trunk. The liquid sound was unmistakable. They replaced the trunk upon the floor of the car and with a key, selected from a ring containing many different keys, succeeded in opening it.

"Great Gosh, Bill," said the baggage man to his helper, "here's a find!" So saying, he extracted the two bottles of Scotch from amongst the bundles of clothing and waved them before the delighted eyes of his assistant. "Gotta hide them somewhere," he said, relocking the trunk.

Searching for a hiding place they found several empty milk cans and into one of these they placed the bottles, marking a cross on the outside of the can to denote the fact that it contained a treasure. Still the train continued on its way and still Jimmie was unaware of what had occurred.

(To be continued next issue.)

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Famous French Depilatory **X-BAZIN** For Removing Hair

A delicately perfumed powder; removes hair; leaves skin smooth, white; for arms, limbs, face, 50c.; also \$1.00 size, which includes cold cream, mixing cup and spatula. Send 10c. for trial sample and booklet.

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3,000,000 people use it as a Tonic, Strength and Blood-Builder.

FUN FROM THE FILMS

THE florists are urging us to "say it with flowers, but when we read the political news we would prefer to say it with poison ivy.—(Milwaukee Sentinel—Tom Bret's Topical Jazz.)

Newspaper says they got 185 pounds from Wilson's White House sheep, but nobody can get much out of the President's goat. The Senate has taken it away.—(Tom Bret's Topical Jazz.)

George Bothner sez that the saloons may be gone but their spirits still live.—(Tom Bret's Topical Jazz.)

You tell 'em fountain pen, I can't use the ink well.—(Tom Bret's Topical Jazz.)

Fashion Hint.—Striped suits are all the style among the Socialists.—(Tom Bret's Topical Jazz.)

The party who took the suit and sweater from the clothesline at 14 E. 11th street is known. If put back there will be no embarrassing exposure.—(Tulsa World—Tom Bret's Topical Jazz.)

A genius in Scranton, Pa., has just invented a bum-proof cellar.—(Tom Bret's Topical Jazz.)

Many strikes have been brutal, but the whisker trimmers' walkout in New York was the most barbarous.—(Leslie's Weekly—Tom Bret's Topical Jazz.)

In America we have an upper crust and a lower crust and they're both trying to make mince meat of the people in the middle.—(Tom Bret's Topical Jazz.)

A man without any clothes on was arrested at Coney Island. He was dismissed when the Judge learned that he had not been in bathing but had just come from paying his taxes.—(Tom Bret's Topical Jazz.)

Remember when a mail carrier was able to earn a living?

When you could tell whether a girl was pretty or painted?

When boot legs were out of fashion?

When you could get a fifteen dollar straw hat for ninety-eight cents?

And when you could save something else besides daylight?

Oh, Boy! Remember?—(Tom Bret's Topical Jazz.)

"Every profiteer is certain to go to hell," says a Baltimore Bible Banger. Hell must be quite a large place then.—(Screen Smiles.)

It isn't bad form to pick your teeth in public if you have a two carat diamond on your finger.—(Screen Smiles.)

Dressed chickens are higher and so is the dressing of chickens.—(Screen Smiles.)

Now and then you meet a married guy who is so henpecked that you feel like asking him what his maiden name was before he got hitched.—(Screen Smiles.)

Landlord—"You're short with the rent."

Mrs. Muggs—"Be satisfied. You wouldn't have had that only my old man sold the back door."—(Screen Smiles.)

A college professor always has one bet left when he gets too old to teach. He can become a Western Union messenger boy.—(Screen Smiles.)

Our idea of no sort of a job is that of being husband to a lady cop.—(Screen Smiles.)

Angry Customer—"Look here, waiter, I have just found this trouser button in my soup."

Waiter—"Oh, thank you, sir; I couldn't think what had become of it."—(Screen Smiles.)

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Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

DEAR SIR:—

Can you tell me the names of any theatrical agencies or placement bureaus in Boston—or if there are none, how can Boston girls get into the "profession"? Surely all plays are not cast in New York City.

J. L.

Brookline, Mass.

I regret to inform you that most of the placing is done in New York City and if you have theatrical ambitions, you had better pack up your make-up box and come to where the white lights glow at eventide.

Dear Sir:—

Please tell me the permanent address of Sarah Bernhardt, Maude Adams and George M. Cohan. Also please tell me where I might obtain autographed photos of the Barrymore family, Ethel, John, and Lionel.

R. P.

Chicago, Ill.

Sarah Bernhardt can be reached through the address Paris, France, her native town, where every postman knows the home of the "Divine Sarah." George M. Cohan's address is 226 West 42nd Street. Maude Adams, Ethel, John and Lionel Barrymore can be reached by addressing them in care of Charles Frohman, Inc., 1430 Broadway, New York City. They will also tell you best how to procure autographed photographs of the Thespians.

What Russian dancer had the highest leap? I say it was Bolm, my friend says it was Nijinsky. The stake is a ticket to the World Series—not politics but baseball. Please tell me who wins?

LEON GRADON,

New York City.

Nijinsky has a higher leap than Bolm, but even Nijinsky has recently been surpassed by young Volodia Vestoff, the seventeen-year-old dancer, nephew of the well-known Veronine Vestoff, of the Vestoff-Serova School.

I love Anne Cornwall. I think she is the most perfectly formed little person in the world. Can you tell me in what pictures she is likely to appear so that I do not miss her?

JACK RYFE,

Morristown, N. J.

Anne Cornwall who seems to have set a new style for perfect littleness has starred in "The Path She Chose" and in "The Girl in the Rain" and in "La La Lucille." Watch for these of her recent productions and be happy. She also took the ingenue part in "The Copperhead" with Lionel Barrymore.

I am a poor actor. I don't mean that I act poorly. I mean that I haven't any money. My suit is out at elbows. I am brilliant, but that is not the only part of me that shines. Can you tell me where I can get a good second-hand suit, that is good enough to impress discerning managers with?

JAMES RIF,

Tarrytown, N. Y.

Don't buy a second-hand suit. Why do that when you can buy new suits at low prices at the mammoth sale at Madison Square Garden. You forgot to mention your size in your letter to me, but I feel satisfied that

you can be suited there since their sizes run from the minimum (whatever that is) up to fifty. They have all colors including the Scandinavian.

I saw in the movies recently a statue of Abraham Lincoln and it had eyes that seemed to open and shut when different lights were thrown on it. I thought that it was the best statue of Lincoln I have ever seen. Can you tell me if there are any cheap reproductions of this statue, and if so, where can I get them?

MARIE ANDREWS DAVIES,

New York City.

The statue to which you refer was a bust of Abraham Lincoln by George Grey Barnard, the great American sculptor. His large statue of Lincoln has created not only national but wide international comment. I do not know if there are any plaster reproductions to be had, but I suggest that you get in touch with George Grey Barnard, the sculptor, and address your inquiry to him at 454 Fort Washington avenue.

I have a baby three years old who loves to dance. Whenever the Victrola plays, my baby, it is a boy, his name is Johnny, toddles around in time to the music, really keeping perfect time. I am quite sure that if Johnny were trained, he would be a remarkable dancer. Do you think he is too young to start? Do you think it would hurt him, or do you know of any teachers who are competent to take care of such young children?

MRS. J. CORNING,

New York City.

If your baby has a perfect ear for music, and what seems to be more to the point, a perfect foot for music, it would be too bad not to take full advantage of his powers. Three years is rather young for dancing I should say. However, Madame Serova of the Vestoff-Serova School of Dancing in her classes for baby work has some children who are only three years old. They enjoy their work very much, I understand. Isadora Duncan used to have very small tots in her dancing classes. Helen Moller and Marion Morgan have children's classes. Why not go to see one of these and gather your information at first hand?

Can you tell me what the usual salary is for supers in motion picture plays and what percentage of this do agents get? I suped in a movie one day last week and was paid five dollars, and the agent said that was very good pay but I had to give him three dollars. It seems to me, of course I do not know, that \$2 is awfully little for a day's work, particularly when it doesn't come very often.

GLADYS FAIRIE,

Hackensack, N. J.

Five dollars seems to be a fair enough pay for the day's suping. If you are very pretty, as I should suspect from your name, you will doubtless be getting very much more before long, but by all means leave your scurrilous agent. He is everything terrible in the world, he is a villain. 10% is a fair fee even for an agent for a fairy.

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Keen's Chop House

The press of the country has been devoting not a little space to a propaganda of "Unrest." As soon as people began to read in the dailies that they were afflicted with this "Unrest," they were forthwith untroubled. The wise ones, however, just put out for Keen's Chop House on 44th street, and confided their troubles to Paul Henkel, a master at quelling unrest. Brother Henkel's philosophy is quaint, but founded upon long and successful experience in just such matters. It is his idea that unrest is best cured via viands, and he has at his command in Keen's, whole battalions of chops, mutton, veal or cow, constantly on the alert and ready at his bidding to fall with avidity upon the most rampant case of unrest.

Shelburne Hotel, Brighton Beach

Native born Americans experience difficulty in eating corn off'n cobs in the presence of the multitudes at Coney Island. They are the ones who will find the most joy in repairing to the Shelburne Hotel at Brighton Beach, hard by; where a competent dentist is constantly busy with forceps, removing the recalcitrant individual corn kernel from the vine to which it clings. In addition to the gastronomic excellence of the Shelburne, there is at night a tuneful revue.

The Cove

Midway on the way from Times Square to Columbus Circle is the Cove at 55th Street, a safe harbor for all craft along Broadway. It is most pleasant to moor in the anchorage at the Cove, even if hardy tars can no longer splice the main brace. Mariners are cautioned to reef their royal jibs at the entrance channel, because the warning "Low bridge!" is only shouted to canal boats, and it is hard to find in foggy weather. Deep sea voyagers will find other things than plum duff at the Cove, deliciously stewed, fried or hard-boiled, according to specifications.

Moulin Rouge

Another place where the T. B. M. and his lady friends may find surcease from dull care is the Moulin Rouge. It is below decks, or rather, below the street level, as the great Salton Sink is below the sea level, but it is not at all cavernous nor ghostly nor ghoulish. It is one of Broadway's places.

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VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND—Ralph Herz is the headliner here this week and his conception of what might occur in the year of 1950 received great applause. The material Mr. Herz uses is written for him especially by Earl Carroll and is well deserving of mention. Yvette, assisted by Eddie Cooke and Kino Clark, share headline honors. Their offering is staged with attractive scenery. Miss Yvette plays the violin in such a manner that music lovers appreciate. They also received a good hand. One of the best acts seen here this season is Glenn and Jenkins in "Working for the Railroad." In song and dance and up-to-the-minute patter they keep the audience in a continuous uproar. Hill and Fear, a new and charming dancing team, dance very gracefully and sing catchy numbers. "Hands Up," a novelty skit featuring four juveniles in a rather odd offering, pleased, as their actions and lines were well rendered. Arthur Hartley and Virginia Eastman are seen in a clever singing and dancing act. Their singing is good, while their dancing is out of the ordinary, as they are both very graceful. Bob Murphy and Elmore White in a peppy arrangement of tunes and laughs introduce some original songs and go over very big. The bill is opened by Willie Hale and Brother in "Bits of Vaudeville," a comedy juggling act. The McIntyres who were to close the bill did not appear at the first performance for some unforeseen cause. L. K. Fine.

BOSTON: KEITH'S—"Cahillisms of 1920," presented by Marie Cahill, was the feature act this week. Miss Cahill's offerings were original and interesting and the audience seemed very much pleased. The posings of the white-clad Nightons were very acceptable. The Jennier Brothers scored a success in the best acrobatic act seen here this year. Bert Fitzgibbon, a comedian of the boob "variety," caused the audience much laughter. The Russian dancing act of Ivan Bankoff and Mlle. Phebe made a great hit. The monologue of Harry Tighe was excellent. Duffy and Caldwell in an act of song and chatter also were good. Eva Taylor and company presented a sketch which was out of the beaten track. Vernon and Cook, singers and comedians, closed the bill.

Aldrich.

CALGARY: ORPHEUM—21-23 Irene Franklin headlined. Her "Red Head" song never grows stale and her other numbers were equally well received. Billie Burke "The Man Off the Ice Wagon," has a fine voice. His singing of Mandelay brought big applause. Chong and Rosie Moey in American songs and dances got over nicely. Percy Bronson and Winnie Baldwin have some clever parodies. Other acts Creole Fashion Plate, the Stantons and three Danois Sisters, all pleased. Business Good.—Forbes.

FALL RIVER: EMPIRE—Bill June 28-July 3 drew large attendance, composed of the following players: Skating Morrells, who are rapid spinning artists; La Rose and Adams, in sparkling musical bits; Lee Barth, in songs and stories; "Sweet Sixteen," a musical comedy extravaganza; Lou La Zar and Josh Dale, in an amusing laugh festival; Georgalis Trio, spectacular marksmanship; Jack Hanley, the silent comedian; Hall and Vardo, in classy musical revue; Velano and

Pike, in songs, chatter and patter; Robert O'Connor & Co., in a comedy playlet, "2700"; Halligan and O'Rourke, in "Words and Music"; Chas. Henry's Pets, rare animal intelligence. Gee.

SAN FRANCISCO: ORPHEUM—An excellent bill is headed by Alexander Carr in "An April Shower," a dramatic comedy by himself and Edgar Allan Woolf. Elsie Pilcer and Dudley Douglas, in songs, dances and witticisms, are also featured on the bill. La Zier-Worth & Co. have a good strong-man act entitled "An Evening at Home." Merlin does several perplexing card tricks accompanied by a fine line of patter. Josie Heather sings some new songs in a captivating manner. The Melody Garden is a pleasing act. "Last Night," with Earl Cavanaugh, is the only hold-over. Big business continues—De Lassaux.

TOLEDO: KEITH'S—The Capps Family, with five interesting juveniles lead the bill for the first half of the week. Tommy Hayden & Carmen Ercelle are next in favor with a hodgepodge of comedy, music and dancing. Beatrix Doane sings a wide variety of selections. Esther Trio present some unusual tumbling. Clemens Billing Co., introduce a trick donkey and a couple of well trained dogs. The bill for the second half of the week is opened by Nester & Vincent, clever jugglers. Bob and Peggy Valentine in a skit, "Vital Statistics," are a nifty couple and introduce some pretty singing novelties. Ethel Clifton & Co. present "Diamond Cut Diamond," a playlet dealing with a female crook. The story is ordinary but the action is swift and it is well acted. Barry McCormack sings and talks of Ireland and winds up with an appeal for the freedom of the Emerald Isle. Johnny Muldoon and Pearl Franklin, introduced in song by Lew Rose, tenor, display numerous types of dances.—Gale.

WILKES-BARRE: POLI—Week, June 21-26. The first half headliners were Stevers and Lovejoy, a real big dance review which brought down the house. Jones and Jones, black-faced comedies were there with the comedy and songs. Sparks and Co. entertained with a one-act playlet that got the laughs. The Misses Carroll and Stergis have a good musical number. Closing—Knowles and White with their songs, dance and chatter were very pleasing. "Look-out Inn" proved a good "Rube" act. Elaine and Titania, with their dance diversion and costume change behind a lighted curtain was a decided novelty. And May, Kilduff and Allerton have a clever specialty on the back-stage of a country town. POLI—The first half included as the headliner "Married via Wireless," a very novel scenic production creating very favorable talk; others were, Fox & English, in a satire on married life; Ector and Dana in singing and dancing; Petite Jennie, the midget dancer with a change of costumes in full view of the audiences; and Gertrude George in songs. The second half: "Six Imps and a Girl," a clever acrobatic act; Rose Claire in her "1920 Girl," something new and worthy of mention; Philil Gilmore & Co. in a one act "Blackmail"; the Bells, ventriloquists, meeting with much applause and Williams and Pierce in a real dance spasm.—Briggs.

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BOSTON: WILBUR—"The Poor Little Ritz Girl" has made quite a hit with theatregoers as the crowded houses show. An excellent evening's entertainment for anyone. Fourth week. TREMONT—Ever since its arrival "Mary" has been played 'mid a whirlwind of popularity. Moreover, the interest never lags from beginning to end. Eighth week. WILBUR—An enthusiastic audience which included many noted army and navy officers witnessed the opening performance Monday night of "Sky-High," a musical comedy presented by the "YD" Club of Boston. Some character acting stood out especially and the whole cast was very competent. One week only. Aldrich.

CLEVELAND: OPERA HOUSE—"Come Out of the Kitchen," this week's offering under the management of Robert McLaughlin, proved one of the most interesting stock productions of the year. It smacked more of a road show than the average stock play. This was due, in large part to the fact that Frances Sterling-Clarke, who played the leading role in one of the road companies under Henry Miller's direction, played the same part in the current production. She had excellent support from the members of the company, as well as the full support of the director who gave the production an elaborate and artistic setting. PROSPECT—"Penrod" was offered this week by Thurston Hall and his Associate Players. Francis Deverow played the lead with more than moderate success. Other youthful players in the cast worthy of mention were Clarke Moore, Bernadette Haffey, Robert Murphy, James Dennis and Edall Frazier. Mr. Hall played the part of Penrod's father. Bessie Eyeton was very good as Mrs. Schofield. Gilberta Faust, Will H. Gregory, Frank Harrington, John Miljan, were all prominently cast, and added to the completeness of the production.—Loeb.

LONDON, CAN.: GRAND OPERA HOUSE—Percy Hutchinson and his English company in "General Post," "Brewster's Millions" and "The Luck of the Navy," 14-19. Business only fair, owing to extreme heat, but performances enjoyed. The Percy Hutchinson engagement closed the season at the Grand, and pictures will be the bill of fare until September, when the new season opens. Webbe.

MONTREAL: HIS MAJESTY'S—The third week of the Dumbells proved as popular and successful as the previous weeks. This has certainly been one of the most satisfactory engagements for all parties and Montreal will look forward to their return next season with pleasure. 28-3, Percy Hutcheson in "General Post." This is the last week of the season. The season of 1920-21 will open in the middle of August and a fine list of attractions is promised.

Tremayne.

SAN FRANCISCO: COLUMBIA—This theater is playing to full houses with "The Chocolate Soldier." "The New Bostonians Co." is producing the play. CURRAN—"Wedding Bells" are ringing out to full houses. Margaret Lawrence and Wallace Edinger are the stars.—Barnett.

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